

# NORTH CAROLINA SCHOOL OF THE ARTS

1984-5  
catalog

DANCE

DRAMA  
DESIGN & PRODUCTION/VISUAL ARTS

MUSIC

TO STUDENTS AND  
PROSPECTIVE STUDENTS

The catalog, published annually, provides the basic information you will need about the North Carolina School of the Arts. It includes our history and current goals, admissions standards and requirements, tuition and other costs, sources of financial aid, and the rules and regulations that govern student life at NCSA. This catalog also describes our student organizations and other activities on the campus, lists courses and programs by department, and contains the name, rank, and educational background of each faculty member. Students are responsible for knowledge of information as published. However, the School reserves the right to make changes, as needs dictate, in tuition, personnel, curriculum and rules and regulations.

The North Carolina School of the Arts is committed to equality of educational opportunity and does not discriminate against applicants, students, or employees based on race, national origin, religion, sex, age, or handicap. Moreover, NCSA is open to people of all races and actively seeks to promote racial integration by recruiting and enrolling a larger number of black students.

Yours Sincerely,

*Jane Milley*

Jane Milley  
Chancellor





Catalog 1984 / 1985

NORTH CAROLINA  
**SCHOOL OF THE ARTS**

Jane Milley, Chancellor

**Dance • Design and Production  
Drama • Music • Visual Arts**

**Graduate, college  
and secondary education for careers  
in the performing arts**

**Accredited by the Southern Association of  
Colleges and Schools and by the North  
Carolina Department of Public Instruction**

**One of the sixteen constituent institutions  
of The University of North Carolina**

Post Office Box 12189  
Winston-Salem, North Carolina  
27117-2189  
Area 919/784-7170

# NORTH CAROLINA SCHOOL OF THE ARTS

(hereinafter called NCSA) is dedicated to equality of opportunity within its community. Accordingly, NCSA does not practice or condone discrimination, in any form, against students, employees, or applicants on the grounds of race, color, national origin, religion, sex, age, or handicap. NCSA commits itself to positive action to secure equal opportunity regardless of these characteristics.

NCSA supports the protections available to members of its community under all applicable Federal laws, including Titles VI and VII of the Civil Rights Acts of 1964, Title IX of the Educational Amendments of 1972, Sections 799A and 845 of the Public Health Service Act, the Equal Pay and Age Discrimination Acts, Section 504 of the Rehabilitation Act of 1973, and Executive Order 11246. For information concerning these provisions, contact:

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Winston-Salem, NC  
27117-2189







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# CALENDAR 1984

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# CALENDAR 1985



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# NCSA CALENDAR

## 1984 Fall Term

(Wed.) September 12  
 (Thurs.) September 13  
 (Tues.-Wed.) November 20-21  
 (Wed.) November 21  
  
 (Thurs.-Sun.) November 22-25  
 (Mon.) November 26  
 (Fri.) December 7  
  
 (Sat.-Wed.) December 8 -  
 January 2

REGISTRATION  
 All Classes Begin  
 Final Examinations  
 All Classes and Exams End-  
 6:00 p.m.  
 THANKSGIVING BREAK  
 Intensive Arts Begins  
 Intensive Arts Ends-  
 6:00 p.m.  
 CHRISTMAS VACATION

## 1985 Winter Term

(Thurs.) January 3  
 (Fri.) January 4  
 (Thurs.-Fri.) March 14-15  
 (Fri.) March 15  
  
 (Sat.-Sun.) March 16-24

REGISTRATION  
 All Classes Begin  
 Final Examinations  
 All Classes and Exams End-  
 6:00 p.m.  
 SPRING BREAK

## 1985 Spring Term

(Mon.) March 25  
 (Tues.) March 26  
 (Wed.) May 15  
 (Wed.-Thurs.) May 29-30  
 (Thurs.) May 30  
  
 (Sat.) June 1

REGISTRATION  
 All Classes Begin  
 AWARDS DAY  
 Final Examinations  
 All Classes and Exams End-  
 6:00 p.m.  
 COMMENCEMENT

## Summer Session 1985

(Sun.) June 23  
 (Mon.-Fri.) June 24-July 26

REGISTRATION  
 5-Week Session



## PURPOSE

The North Carolina School of the Arts has a special mandate to train talented young people for careers in the performing arts.

For those seriously committed to careers in dance, design and production, drama and music, professional instruction and professional standards must apply from the beginning of training—as soon as unusual talent is evidenced.

Students accepted for admission are given thorough professional training supplemented by a strong general studies curriculum. The intent of the School is to provide each student with the preparation for a successful career in one of the performing arts and with the liberal education vital to the contributing artist and informed citizen in our society.

While established primarily for talented students from North Carolina and the southeastern region—grades 7 through the graduate level—the North Carolina School of the Arts accepts students from all areas, offering a challenging atmosphere created by association with other gifted students and artist/teachers in the allied performing arts.

## HISTORY

"It is hereby declared to be the policy of the State to foster, encourage, and promote, and to provide assistance for the cultural development of the citizens of North Carolina and to this end the General Assembly does create and provide for a training center for instruction in the performing arts."

—North Carolina General Assembly, 1963

By the act, the North Carolina School of the Arts opened in September 1965 under the leadership of its first president, the late Dr. Vittorio Giannini, the eminent American composer.

When the School became one of the sixteen constituent institutions of The University of North Carolina the following statute was adopted:

"There is hereby established, and there shall be maintained a school for the professional training of students having exceptional talent in the performing arts which shall be defined as an educational institution of the State, to serve the students of North Carolina and other states, particularly other states of the South. The school shall be designated the North Carolina School of the Arts."—1971

Vittorio Giannini, composer and founder of the North Carolina School of the Arts, served as its first president from 1965 until his untimely death in 1967.

Robert Ward, Pulitzer Prize winning composer, served as chancellor from 1967 until 1974 when he resigned to devote more time to composing. During Dr. Ward's tenure as chancellor, the School more than doubled its faculty and enrollment. A unique School of Design & Production, which includes the high school visual arts program, was added in 1969. Dr. Ward was deeply involved in the founding of the Piedmont Chamber Orchestra, the North Carolina Dance Theatre, the foreign programs in music and dance, and the school repertoire tours in dance, drama and music, to the state and region.

## HISTORY

Robert Suderburg, composer, served as chancellor from 1974 until 1983, when he announced his resignation to pursue other interests. Primary thrusts in Dr. Suderburg's administration emphasized the performing arts as vital for the quality of life in this state and the nation, and projected the North Carolina School of the Arts as an institution offering unique and broadly-based public service while providing professional training in the performing arts. He promoted and extended the School's statewide performance/workshop programs in the public schools and diversification of summer program offerings for the aspiring performing arts student. He established a series of contemporary performances which included widely-known guest artists in the fields of music, drama and mixed media, who performed along with faculty and students, presenting a wide range of innovative programs.

Lawrence Hart, former Dean of Music at the University of North Carolina at Greensboro, was called out of retirement to become Acting Chancellor of the School for the academic year 1983-84.

Dr. Jane Milley was appointed Chancellor in July, 1984.

## SPECIAL OPPORTUNITIES

### **Performances**

An integral part of training for careers in the performing arts is rehearsal and performance. Over 350 performances each year keep students on stage.

### **Visiting Artists**

Adding to the experience of performing artist/teachers are internationally recognized professional musicians, dancers, choreographers, directors, designers and actors and actresses who are brought to NCSA for specialized work with students. Each school has a listing of visiting artists here during the past year.

### **Intensive Arts**

Two weeks at the end of the fall term are used as an intensive arts period. Replacing regularly scheduled classes are independent study, special projects, workshops and performances within and across disciplines.

### **Applause**

The NCSA student employment agency serves community needs by providing entertainment programs from the Schools of Music, Drama, and Dance for a wide variety of functions such as conventions, receptions, churches, weddings, meetings, banquets, and education and recreation programs. Students perform primarily throughout the state, but some bookings take them into neighboring states. These paid performance engagements not only supplement student income, but also broaden their curriculum, allow-

ing them to acquire valuable professional performing experience prior to graduation. Over one-third of the student body is annually approved by the arts faculties for these public performances. Musicians offer classical, jazz and easy listening repertoires; drama students work as mimes, clowns, jugglers and troubadours; and jazz dancers perform particularly for universities and outside arts festivals. Students also teach workshops.

### **Community Services**

A part of the founding purpose of the North Carolina School of the Arts is the provision of opportunities for cultural enrichment to North Carolina citizens. In addition to the public performances annually which emerge directly from the performing arts training programs, NCSA generates a variety of cultural events specifically as community service:

An annual public school touring program, funded by the state, sends NCSA students to share their talents with high school and other students across the state, also recruiting those with potential talent as professionals in the performing arts.

Through the Community Service division, the resources of all the performing arts disciplines can be channeled to meet state-wide public service needs and requests.

## SPECIAL OPPORTUNITIES

Other community services are provided directly through the various schools of NCSA. The School of Dance, for example, offers a pre-professional program of dance instruction for public school children, free of charge. The School of Music, through its Community Music School, offers private and group instruction in virtually every instrument to school-age children and adults of any age. Singers in the Community can participate in a choral program, the Cantata Singers, with NCSA students.

Each of the performing arts schools further contributes enrichment to North Carolina's cultural life through the operations of NCSA's five professional affiliates and their state-wide and out-of-state impact: North Carolina Dance Theater, North Carolina Shakespeare Festival, North Carolina Scenic Studios, Inc., and Piedmont Opera Theatre, Inc.

### Public School Touring

Each of the four arts schools at NCSA prepares performances or services for North Carolina public schools that provide entertainment and/or informative programs about the arts or NCSA. This touring program ranges in size from one person offering master classes to a full orchestra or repertory company and performs to student audiences. The tours are scheduled during the school year, all over the state of North Carolina, and are booked in schools either because of an expressed interest or need in a specific area.



*The Joan Hanes Theatre of the Stevens Center*





*Chris Strauss and Jo Yost*



## DANCE

The purpose of the School of Dance is to recognize and train young and talented dancers who seek a professional career in the field of dance and to make available to them instruction of the highest professional level by a faculty of outstanding teachers chosen for their knowledge and experience in the field of dance as performers and teachers.

Recognizing that it is necessary to begin their training at an early age when the body and mind are flexible, the School may enroll talented young students at the junior high school level as well as high school and college levels. Their artistic and academic education is continued simultaneously through these levels. High school graduates will receive a State of North Carolina high school diploma and college graduates a Bachelor of Fine Arts degree. A Diploma will be given to those college students who do not fulfill the general studies requirements for graduation but who complete their artistic requirements as set by the School of Dance.

Since performance is an integral part of the training of the young dancer, the School of Dance provides the opportunity for the students to appear in a repertoire of classical and modern dance through workshop and public performances.

The School of Dance also offers a varied and intensive five week summer dance program.

Special consideration may be given college students who have completed their general studies requirements and are working toward a degree and who leave the School of the Arts to accept professional opportunities before finishing the required four years of college arts program.

Special awards are available in the School of Dance. For details see section on Financial Aid and Special Awards.

### NORTH CAROLINA DANCE THEATER

Robert Lindgren, Director  
Salvatore Aiello, Associate Director

Founded as a professional affiliate of the NC School of the Arts in 1970, NORTH CAROLINA DANCE THEATER has become one of the most highly-acclaimed and sought-after companies in America today. Traveling for 20-30 weeks each season, the company has appeared from New England to Florida, as far West as Alaska, and in five European countries.

The company of 16 dancers, many of whom have trained at the NC School of the Arts, performs a diverse repertoire of both classical and contemporary works. Included are ballets by such choreographers as Bournonville, Petipa, and Balanchine, as well as modern works by Senta Driver and Bill Evans. A half-dozen new works, many of them commissioned, are added each season.

## DANCE FACULTY

### **Robert Lindgren, Dean of the School of Dance (1965): Director, North Carolina Dance Theater**

Born in Victoria, B.C., Canada. Began studies with Dorothy Wilson and June Roper in Canada. Studied with Maria Yurieva, Anatole Vilzak, Pierre Valdimiroff, Igor Schwesoff in New York, with Olga Preobrajenska in Paris, France. Featured artist with Ballet Theatre, Ballet Russe de Monte Carlo, Alexandra Danilova in her "Great Moments of the Ballet," and the New York City Ballet. Appeared on Broadway, national television, with the U.S. State Department, and other tours. With his wife, Sonja Tyven, established the Lindgren-Tyven School of Ballet in Phoenix, Arizona. Has been Dean of the School of Dance since NCSA opened in 1965. In 1970, founded the North Carolina Dance Theater and is currently its director. Awards include honorary doctorate from Wake Forest University, the North Carolina Award, given by the governor, which is the state's highest honor, and the Morrison Award for significant achievement in the arts in North Carolina. Consultant for the National Endowment, the Ford Foundation, and the National Arts Award Education Testing Service.

### **Bebe Briggs, Administrative Secretary (1981)**

### **Louise Bahnson, Secretary (1981)**

### **Duncan Noble, Assistant Dean (Ballet), Adagio, Men's Class, Ballet Technique (1965)**

Ballet dancer, modern dancer and choreographer. Began studies with June Roper in Vancouver, Canada. In New York studied with Helene Platowa, a pupil of Asaf Messerer and Tania Chamie, a Cecchetti pupil under Diaghilev. Worked with Michel Fokine, Leonide Massine, Agnes de Mille, Jerome Robbins, Helen Tamiris, Jack Cole. Started career with American Ballet Theatre. Featured soloist, Ballet Russe de Monte Carlo. Appeared in

# DANCE FACULTY

several Broadway shows and with modern dancer Valerie Bettis in New York and on tour. Featured on NBC-TV spectaculars. Resident choreographer and director summer stock and ballet groups throughout U.S. (1965-1969) member NEA Dance Panel.

## **Richard Kuch, Assistant Dean (Modern) (1972)**

Began training with Martha Graham. Soloist with Martha Graham Company touring U.S. and Europe. Soloist for major modern choreographers Off and On Broadway. Choreographed for Les Grands Ballets Canadiens, Ballet of Portugal, Batsheva Dance Company of Israel, Utah Repertory Group, Ballet West of Utah, Pittsburgh Ballet, Harkness Ballet and the Boston Ballet. Taught at Connecticut College Summer Sessions, Juilliard, colleges and universities throughout the U.S., Portugal, Sweden, Switzerland, England, Canada and Israel. Recipient of National Endowment for the Arts grant three times, New York State Council grant and the Doris Humphrey fellowship. Co-director of Gaku Dance Theatre of New York.

## **Katherine McGinnis Block, Dance History and related subjects, Kinesiology (1979)**

B.A. Government, College of William and Mary; M.A. in Dance, UCLA. Lecturer in Dance, Scripps College and UC Riverside; Assistant Dance Movement Specialist, NEA Artists-in-Schools, San Diego; Baroque dance studies with Angene Feves and Sandra Hammond at Cazadero Music and Arts Camp.

## **Franchon Cordell, Ballet, Pointe (1983)**

A full scholarship student at Harkness Ballet School where she studied with David Howard and Maria Vegh. After her studies appeared with Ballet Repertory Company directed by Richard Englund and also with the Eglevsky Ballet Company on a U.S. tour with Galina

and Valerie Panov. Appeared with American Ballet Theatre (1976-1983) with soloist roles in "Swan Lake," "Giselle," and "Concerto." She also worked with such choreographers as George Balanchine, Mikhail Baryshnikov, Agnes de Mille, and Anthony Tudor. During her career she continued to study with Maggie Black.

## **Richard Gain, Modern (1973)**

Soloist with Jerome Robbins "Ballets U.S.A." Martha Graham Company, New York City Center, Joffrey Company and with American Ballet Theatre receiving critical acclaim for portrayal of Hilarion in the Bruhn-Fracchi "Giselle." An Affiliate Artist of New York. Guest artist with companies abroad and major modern choreographers in New York. Toured throughout Europe and Near and Far East for the U.S. State Department. Performed for Presidents Kennedy and Johnson at the White House. Worked on television with Matt Mattox, Carol Haney, Ernie Flatt, Gene Kelly and John Butler. Appeared on Broadway in "Camelot," "First Impressions." Director of own company for six years. Recipient of three National Endowment arts grants for choreography. Choreographed and staged works for companies in Switzerland, Portugal, England, Israel, Salt Lake City, Interlochen Arts Academy and the Harkness Ballet Company. Instructor at Martha Graham School, Neighborhood Playhouse, Herbert Bergdorf, Vassar College.

## **Melissa Hayden, Ballet, Pointe (1983)**

A leading ballerina with New York City Ballet and American Ballet Theatre. Appeared as guest star with Britain's Royal Ballet and Canadian National Ballet. Pioneered ballet on television with Andre Eglevsky and was a regular star on the Ed Sullivan Show. Appeared on film with Charlie Chaplin in "Limelight." Balanchine's "Agon" and "Stars and Stripes" were made especially for her. Taught at School

of American Ballet and American Ballet Theatre School. Received New York City's Handel Medallion and Dance Magazine Award.

## **Dianne Markham, Modern (1980)**

B.A. in Dance, University of Oregon, Eugene. Received her professional training with Hanya Holm, Alwin Nikolais, Murray Louis, and Phyllis Lamhut. Toured, taught, and performed internationally with the Murray Louis Dance Company, including performances with "Nureyev and Friends" in London, Paris and New York City. Her works have been presented across the United States, most recently at the Theatre of the Open Eye and the John F. Kennedy Center for the Performing Arts. She is a member of the teaching staff for the Louis/Nikolais Dance Theatre Lab and her works are among the repertoire of various U.S. dance companies.

## **Gyula Pandi, Ballet, Character Dance (1967)**

Trained and danced with the Hungarian National Ballet.

## **Mabel Robinson, Modern (1984)**

Graduate of High School of Performing Arts in New York City and the Juilliard School of Music. Performed as a company member with Alvin Ailey, Martha Graham, and May O'Donnell. Appeared on Broadway in "Golden Boy" and "Treemonisha" among others. Also appeared in movies "Funny Lady" and "The Wiz." Director and choreographer for "Porgy and Bess" and "It's So Nice To Be Civilized" on Broadway, "Treemonisha" performed by Houston Grand Opera, "Indigo" for BBC television, and the assistant choreographer for the movie "The Wiz."

## **Joan Sanders, Ballet, Pointe (1967)**

Studied with Nicholas Vasilieff in Portland, Oregon, and at the School of American Ballet,



# DANCE FACULTY

Ballet Theatre School and in Paris. Danced with the American Festival Ballet and Netherlands Dance Theatre. Toured Europe, Israel, Scandinavia. Taught at the Vasiliev School and at own school in The Hague. In 1975 received HEW grant for faculty development.

## **Breanetta Mason, Costume Construction (1970)**

Attended Winston-Salem State University, Forsyth Technical Institute (Free-Hand Drawing Classes), North Carolina School of the Arts (Costume History and Art Classes). Constructed costumes for Frederic Classical Ballet, Easy Moving Dance Company, Augusta Ballet, Pierres Inc., Mime Troupe and Etta Galloher School of Dance. Designed and constructed costumes for TV commercials, constructed costumes for choreographers George Balanchine, Richard Englund, Jean Perrot, Joe Emery, Richard Gibson, Charles Czarny, Valerie Bettis, Alexandra Danilova and Agnes de Mille.

## **Frank Smith, Ballet, Adagio, Men's Class (1983)**

Born in Hamlet, NC. Attended NCSA from 1965-69. Received a full scholarship at the School of American Ballet where he studied with Andre Eglevsky, Alexandra Danilova, and Stanley Williams. Joined American Ballet Theatre in 1970. Became soloist in 1976. During his professional career trained with David Howard, Michael Lland, and Maggie Black. Among his principal roles with ABT were Hilarion in "Giselle," Pat Garrett in "Billy the Kid" and other leading roles in ballets by de Mille, Tudor, Robbins, Balanchine, Baryshnikov, and Makarova. Appeared in the film "The Turning Point" and performed soloist roles in numerous specials on public television including *Dance in America* ("Billy the Kid," "ABT - A Close-up in Time") and on *Live from Lincoln Center* ("Giselle," "Sleeping Beauty," "La Bayadere," "Don Quixote," and "Swan Lake").

## **Sonja Tyven, Ballet, Pointe; Director of Pre-Professional Program (1965)**

Received her early dance training in New York City from Vecheslov Swoboda, Maria Yurieva Swoboda and Igor Schwesoff. Appeared as a leading soloist with Ballet Russe de Monte Carlo, the New York City Ballet, and with Alexandra Danilova in her "Great Moments of the Ballet". Her performing also includes work in the Broadway musical theater and on national television. After a rewarding performing career, Ms. Tyven developed a successful ballet school in Phoenix, Arizona along with her husband, Robert Lindgren. During the 1976-77 season, Ms. Tyven served as Artistic Director of the Richmond Ballet in Richmond, Virginia playing a significant role in developing that company's school and performing capabilities. For ten years, member of the faculty of the North Carolina School of the Arts. Also served as Associate Director of the North Carolina Dance Theater for the 1977-78 season. Has taught master classes at School of American Ballet's summer session as well as at regional ballet festivals. Also served as consultant to the Ford Foundation.

## **Gina Vidal, Ballet, Pointe (1969)**

Full scholarship student for six years at the School of American Ballet; studied under Eglevsky, Stuart, Doubrovskaya, Danilova, Williams, Balanchine. After graduation joined the Harkness Company and later danced with the American Ballet Theatre. Toured America, Europe, Africa and the Far East. Guest artist with the North Carolina Dance Theater and Theatro de San Carlos in Portugal.

## **Evelyn Miller, Supervisor, Dance Costume Department (1971)**

Forsyth Technical Institute, costume Trainee NCSA 1968-70, instructor in Costuming for Design and Production 1971-72. Designer for Magic Harbor, Myrtle Beach 1979; constructed costumes for noted choreographers such as

Agnes de Mille, Duncan Noble, Richard Gibson, Pauline Koner, Nelle Fisher, Richard Englund, Robert Lindgren, George Balanchine, Charles Czarny, Kazuko Hirabayashi, Norbert Vesak, Alvin Ailey, Job Sanders, Richard Kuch, Richard Gain and for the Eglevsky Ballet Co., Royal Winnipeg Ballet, Metropolitan Opera Ballet, Augusta Civic Ballet, Atlanta Contemporary Dance, Alberta Ballet Co., Jerry Rose Dance Company, Academy of Dance for the Performing Arts, Illinois. Head of Wardrobe for N.C. Dance Theater and costume construction 1970.

## **Carolyn Fay, Costume Designer (1978)**

B.A. in English from College of Charleston; M.A. in Theatre, Northwestern University. Following one-year appointment as Production Manager and Costumer at University of Illinois, Chicago Circle, 1970-76, designed costumes and scenery in London, Ontario including such productions as "La Mandragola," "Indians," "Heartbreak House," "The Changing," and "Fiddler on the Roof." Has done free-lance costume design for Wake Forest University including "The School For Wives" and "Cabaret."

Accompanists  
**Celeste Connes**  
**Raymond Ebert**  
**Carole McGee**  
**Sylvia L. Messick**  
**Frank Partridge**  
**Hashim Salih**

# DANCE

## Admission to the Program

Applicants will audition before a jury of dance faculty members. A faculty member from the School of Dance will give all the steps and combinations to be performed. All applicants must wear practice clothes. Ballet applicants must also wear ballet shoes. Ballet girls may be asked to do pointe work. Modern dance applicants are asked to prepare a solo.

After admission and upon registration following an evaluation, students are placed in the program at the proper level of accomplishment.

The junior high and high school student dancers, through daily classes, acquire a substantial foundation in dance techniques—ballet and modern.

At the college level, dance majors continue their concentration of the mastery of dance techniques, along with courses in dance history and the development of requisite musical and rhythmic skills. Dance composition is offered to modern dance majors.

## Sanford Scholarship Competition

Sanford Scholarship Competition, Friday, January 25, 1985 (open only to North Carolina High School students). Four full scholarships to be awarded—one each in the fields of Dance, Design and Production or Visual Arts, Drama and Music.



*Erica Fischbach, Michael Reed and Colleen Tamayo in Balanchine's "Serenade."*



# DANCE

## **Audition Dates**

Auditions will be held at the North Carolina School of the Arts on the following dates:

February 8, 22 (College level only), March 8, 29 (High School only)

(Off campus dates are available for ballet majors at regional ballet festivals)

## **Continuance in the Program**

Students are invited to continue in the program only as long as they demonstrate substantial growth towards technical and artistic excellence.

The health of the student is also considered of prime importance in the School of Dance. The rigors of training demand a strong and disciplined body. An applicant is expected to maintain a proper weight for his/her age and physique.

## **Grading System**

Students upon entering the School will be given a probationary period of one year to test their abilities. Continuance in the program is by invitation. A cumulative 3.0 average in dance is required to be considered for an invitation to return. An overall cumulative average of 2.0 in general studies is required for college graduation.

Three juries are held during the year in which the students are judged by the entire faculty. Students are graded in the following categories: attitude in class, comprehension, attendance, progress

and technique. Grading of performance in dance is based on grades from each individual teacher.

- A Extraordinary
- A- Excellent
- B+ Very Good
- B Good
- B- Passing
- C+ Unacceptable\*
- F Failing

A student must attend 75% of his/her dance classes in order to receive a grade.

\*To receive an invitation to continue in the School of Dance, a student must maintain a B average in dance.

## **Pre-Professional Program**

Inaugurated in 1979 as a pilot program in cooperation with the Winston-Salem/Forsyth County public school system, the program offers free classes weekly to selected public school children in grades four, five and six. Conceived as a community service, the program, directed and taught by Sonja Tyven, is intended both to strengthen dance instruction in the public schools and to prepare promising in-state residents to qualify by audition to enter the professional program at the seventh-grade level.

## **High School Program**

The core of the high school program is based on acquiring a strong foundation in dance technique. Students are either

ballet majors or modern majors. However, all students receive training in both disciplines. The high school ballet student must have reached at least twelve (12) years of age and be in the seventh (7th) grade to be admitted to the program. The high school modern student must be in the eleventh (11th) grade to be admitted into the program. The student must also satisfactorily complete the course of study for high school graduation outlined on page 102.

## **College Program**

### **Awarding of Bachelor of Fine Arts Degree and Diploma**

The Bachelor of Fine Arts degree and Diploma are awarded on the basis of the attainment of professional standards as determined by the faculty of the School of Dance.

### **Bachelor of Fine Arts Degree Requirements for Ballet Majors**

Classes in Pointe/Variations, Adagio, Ballet Technique, Modern Dance Technique, Character, Music for Dancers, Kinesiology, Dance History, Renaissance Dance, Baroque Dance, 20th Century Dance, Jazz, Choreographic Styles and Performing. General Studies Requirements: General Studies 101, 102, 103; Human Anatomy & Physiology (one year); Modern Foreign Language (two years); Foundations of Values in the Humanities and the Arts (one year); World Art (one year); or The Arts in Context (one year); Nutri-

# DANCE

tion; and General Studies Electives (3 credits).

## **Bachelor of Fine Arts Degree Requirements for Modern Dance Majors**

Classes in Modern Dance Technique, Ballet Technique, Character, Composition, Repertory, Music for Dancers, Kinesiology, Dance History, 20th Century Dance; presentation of a group or solo work of the student's own choreography, and performing. General Studies Requirements: General Studies 101, 102, 103; Human Anatomy & Physiology (one year); Modern Foreign Language (one year); Foundations of Values in the Humanities and the Arts (one year); World Art (one year) or The Arts in Context (one year); and General Studies Electives (10 credits).

It is recommended that students take the remainder of their general studies elective hours from the following groups of courses: Literature, Philosophy, History, Sociology and Math/Natural Science.

## **Art Diploma**

All dance courses for the Bachelor of Fine Arts Degree with the exception of Kinesiology, are required for the Diploma with the same performance and satisfactory completion levels expected. No general studies courses are required for the Diploma. Electives may be taken if desired.



*Eddle Stierle and Cydney Spohn in Bournonville's "Flower Festival at Genzano."*

# DANCE



*Winter Dance Concert, 1982*

# DANCE

## Requirements for a Bachelor of Fine Arts Degree in Ballet

First Year	Credit	Second Year	Credit	Third Year	Credit	Fourth Year	Credit
DAN 101, 102, 103 Ballet Technique	9	DAN 201, 202, 203 Ballet Technique	9	DAN 301, 302, 303 Ballet Technique	9	DAN 401, 402, 403 Ballet Technique	9
DAN 104, 105, 106 Modern Technique	3	DAN 204, 205, 206 Modern Technique	3	DAN 311, 312, 313 Pointe/Variations	3	DAN 411, 412, 413 Pointe/Variations	3
DAN 111, 112, 113 Pointe/Variations or	3	DAN 211, 212, 213 Pointe/Variations or	3	DAN 314, 315, 316 Men's Class	3	DAN 414, 415, 416 Men's Class	3
DAN 114, 115, 116 Men's Class	3	DAN 214, 215, 216 Men's Class	3	DAN 320 Character	2	DAN 420 Character	2
DAN 132, 133 Adagio	2	DAN 231, 232, 233 Adagio	3	DAN 331, 332, 333 Adagio	3	DAN 431, 432 Adagio	2
DAN 120 Character	2	DAN 220 Character	2	DAN 190 Kinesiology	2	DAN 365 Choreographic Styles	2
DAN 137, 138, 139 Technical Theatre & Production Crew	6	DAN 151, 152, 153 Fundamentals of Music	3	DAN 290 Advanced Kinesiology	2	DAN 267 Renaissance Dance	2
DAN 141, 142, 143 Jazz	3	DAN 161, 162, 163 Dance History Survey	6	DAN 269 20th Century Dance	2	DAN 268 Baroque Dance	2
DAN 100, Performing	3	DAN 200, Performing	3	DAN 300 Performing	3	DAN 400 Performing	3
GES 101, 102, 103 Critical Perspectives	6	SCI 221, 222, 223 Human Anatomy and Physiology	6	GES 211, 212, 213 Foundations of Values in the Humanities & the Arts	6	Total Credits for degree	162
GES 124, 125, 126 World Art or		Foreign Language Elective	9	SCI 210 Nutrition	3	General Studies credits	48
GES 121, 122, 123 The Arts in Context	6		47	General Studies Elective	38	Arts Credits (Dance)	114
Foreign Language Elective	9						
	52						

## Requirements for a Bachelor of Fine Arts Degree in Modern Dance

First Year	Credit	Second Year	Credit	Third Year	Credit	Fourth Year	Credit
DAN 101, 102, 103 Modern Dance Technique	9	DAN 201, 202, 203 Modern Dance Technique	9	DAN 301, 302, 303 Modern Dance Technique	9	DAN 401, 402, 403 Modern Dance Technique	9
DAN 104, 105, 106 Ballet Technique	3	DAN 204, 205, 206 Ballet Technique	3	DAN 304, 305, 306 Ballet Technique	3	DAN 404, 405, 406 Ballet Technique	3
DAN 137, 138, 139 Technical Theatre & Production Crew	6	DAN 320 Character	2	DAN 131, 132, 133 Adagio	3	DAN 231, 232, 233 Adagio	3
DAN 171, 172, 173 Composition	6	DAN 271, 272, 273 Composition	6	DAN 281, 282, 283 Repertory	3	DAN 499, Senior Recital	6
GES 101, 102, 103 Critical Perspectives	6	DAN 181, 182, 183 Repertory	3	DAN 190 Kinesiology	2	DAN 381, 382, 383 Repertory	3
GES 124, 125, 126 World Art or	6	DAN 151, 152, 153 Fundamentals of Music	3	DAN 290 Advanced Kinesiology	2	Total Credits for Degree	159
GES 121, 122, 123 The Arts in Context	6	DAN 161, 162, 163 Dance History Survey	6	DAN 269 20th Century Dance	2	General Studies Credit	48
Foreign Language Elective	9	GES 211, 212, 213 Foundations of Values in the Humanities & in the Arts	6	DAN 300 Performing	3	Arts Credits (Dance)	111
DAN 120 Character	2	SCI 221, 222, 223 Human Anatomy and Physiology	6	SCI 210 Nutrition	12		
DAN 220 Character	2		44	General Studies Elective	42		
	49						



# DANCE



*Kara Petersen and Chris Brown in "The Nutcracker," Christmas season, 1983.*

# DANCE

## Course Description

**DAN 101, 102, 103; DAN 201, 202, 203;  
DAN 301, 302, 303; DAN 401, 402, 403**

**Ballet Technique (Ballet Majors) (3 Credits per Term)**

Fundamentals of ballet technique and practice, including barre and center floor work.

**DAN 101, 102, 103; DAN 201, 202, 203;  
DAN 301, 302, 303; DAN 401, 402, 403**

**Modern Technique (Modern Dance Majors) (3 Credits per Term)**

Basic technique of modern dance including barre work, center work, floor work, isolation falls and recoveries, contraction and release.

**DAN 104, 105, 106; DAN 204, 205, 206;  
DAN 304, 305, 306; DAN 404, 405, 406**

**Ballet Technique (Non Majors) (1 Credit per Term)**

Fundamentals of ballet technique and practice including barre and center floor work.

**DAN 104, 105, 106; DAN 204, 205, 206;  
DAN 304, 305, 306; DAN 404, 405, 406**

**Modern Technique (Non-Majors) (1 Credit per Term)**

Basic technique of modern dance including barre work, center work, floor work, isolation, falls and recoveries, contraction and release. Two years required for ballet majors; may be taken for elective credit third and fourth years.

**DAN 100, 200, 300, 400**

**Performing (3 Credits per Term)**

Students will be chosen for performances based on their ability by the Dean of Dance and a panel of faculty. They will appear in either workshops or public performances. Four years required for Ballet Majors; DAN 300 required for Modern Dance Majors. Pass/Fail grade.

**DAN 111, 112, 113; DAN 211, 212, 213;  
DAN 311, 312, 313; DAN 411, 412, 413**

**Pointe/Variations (1 Credit per Term)**

Basic technique of ballet on pointes. Variations from classical ballets will be introduced to the student.

**DAN 114, 115, 116; DAN 214, 215, 216;  
DAN 314, 315, 316; DAN 414, 415, 416**

**Men's Class (1 Credit per Term)**

A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer.

**DAN 120; DAN 220; DAN 320; DAN 420**

**Character Dance (2 Credits per Term)**

Basic ethnic dance styles as used in dance performance. Four terms required for Ballet Majors; three terms required for Modern Dance Majors.

**DAN 137, 138, 139**

**Technical Theatre and Production Crew (2 Credits per Term)**

A series of three introductory courses in costuming, lighting and scenery, one each trimester. Basic design concepts are examined. Students learn the use of equipment and basic construction techniques. Skills and knowledge gained in technical theatre classes are utilized in actual production duties with production crew assignments being undertaken by the students. Each assignment is either as a member of a crew for a major production, or as a member of both the construction and running crews of a workshop production.

**DAN 131, 132, 133; DAN 231, 232, 233;  
DAN 331, 332, 333; DAN 431, 432**

**Adagio (Pas de Deux) (1 Credit per Term)**

Basic technique of partnering in dance performances. Required 4 years for ballet majors. Modern majors required to take two years.

**DAN 141, 142, 143**

**Jazz (1 Credit per Term)**

A presentation of jazz styles to broaden the student's knowledge and technique of Broadway and theatre dance. One year required for ballet majors. Pass/fail grade.

**DAN 151, 152, 153**

**Fundamentals of Music (1 Credit per Term)**

A study of meters, rhythms, phrase shapes and musical forms. Analysis of masterworks of music literature.

**DAN 161, 162, 163**

**Dance History Survey (2 Credits per Term)**

Introduction to concepts of studying dance history: cultural context, chronology, etc. Overview of early dance history: Egypt, Greece, Rome, medieval, etc. Development of theatrical dance in Western Europe; ballet. Developments in twentieth century dance: American modern dance, European modern dance, modern ballet.

**DAN 190**

**Introduction to Kinesiology (2 Credits)**

A study of the mechanics of the body to help the students apply their knowledge of anatomy to the moving dancer's body. Prerequisite: Human Anatomy and Physiology SCI 221, 222, 223.

# DANCE

## DAN 290

### Advanced Kinesiology (2 Credits)

To develop further the study of body mechanics begun in Introduction to Kinesiology, body mechanics and analysis of movement, body conditioning.

DAN 171, 172, 173; DAN 271, 272, 273;

DAN 371, 372, 373; DAN 471, 472, 473

### Dance Composition (2 Credits per Term)

Principles of techniques of choreography for modern majors. Required for two years. Elective third and fourth years.

DAN 181, 182, 183; DAN 281, 282, 283;

DAN 381, 382, 383

### Repertory (1 Credit per Term)

A study of works either by resident or guest choreographers from present and/or classic repertoire.

## DAN 267

### Renaissance Dance

Student will learn to perform dances of the Renaissance period; and will develop understanding of the history of the period as it relates to dance. The student will learn to use dance manuals from the period. Required for Ballet majors, and elective for Modern majors. Prerequisite: Dance History Survey: DAN 161, 162, 163.

## DAN 268

### Baroque Dance (2 Credits per Year)

Student will learn to perform dances of the Baroque period; shall develop an understanding of the history of the period as it relates to dance and learn to use dance manuals of the period. Required for Ballet majors, an elective for Modern Dance majors. Prerequisite: Dance History Survey: DAN 161, 162, 163.

## DAN 269

### Twentieth Century Dance History (2 Credits per Year)

This course provides an in-depth study of selected topics in 20th century dance history. Required for Ballet and Modern Dance Majors. Prerequisite: Dance History Survey: DAN 161, 162, 163.

DAN 199, 299, 399

### Directed Studies (3 Credits per Year)

Based on technical proficiency, students may be selected for special projects such as performing with the North Carolina Dance Theater, modules or additional performances away from the school which would require additional work and time from the regular curriculum. No more than 3 credits per year. Pass/Fail grade. Prerequisite: Technical proficiency.

## DAN 365

### Choreographic Styles (2 Credits)

Course is designed to bridge the gap between dance history and technique class: discuss dance history and then in the same class perform a variation from the period. Requirement for Ballet Majors.

## DAN 499

### Senior Recital (2 Credits per Term)

All graduating seniors in modern dance are required to choreograph a work. Those designated for public performance on the senior recital program shall be juried by the dance faculty.



*The Pre-professional Program*



# DANCE

## 1983-84 HIGHLIGHTS

Melissa Hayden (New York City Ballet), Fanchon Cordell (American Ballet Theatre), and Frank Smith (American Ballet Theatre) joined the School of Dance faculty.

The Fall Dance Concert in De Mille Theatre featured the following works choreographed by members of the modern dance faculty: "Spaces" and "Violin" —Dianne Markham, "Ecce Homo" — Richard Kuch, "Passage" —Tonia Shimin, and "Po Cherepo" — Richard Gain.

The annual production of "The Nutcracker" with NCSA dancers was performed with the Winston-Salem Symphony at the Stevens Center for the first time, and with the Charlotte Symphony in Charlotte and the North Carolina Symphony in Raleigh.

Guest teachers were Marcus Alford, Robert Denvers, Melinda Lawrence, Luk de Layress, Mabel Robinson, Ernestine Stodelle and Betty Walberg.

Senior modern dance majors presented their choreographic projects in a series of programs in Studio A.

Hans Brenaa of the Royal Danish Ballet in Copenhagen spent four weeks at the school staging three Bournonville ballets for the Winter Dance Concert. "Konseruatoriet", "Flower Festival at Genzano" and "Napoli-Act III" were performed at the Stevens Center.

Works presented in the Spring Dance Concert were "Serenade", staged by Melissa Hayden, "Flick-Flack", choreographed by Duncan Noble, "Air for the G String", staged by Ernestine Stodelle and "Once Upon a Time There Was No Time, and It Was Then That . . .", choreographed by Dianne Markham.

"From Fifth to Broadway", a salute to the work of classical and contemporary choreographers who revolutionized dance on Broadway, staged by Richard Gain, Mabel Robinson and Richard Kuch was presented in the spring.

A three-week summer dance program of study was held in Vicenza, Italy with performances in Vicenza, Recoaro, and Thiene.



*Hans Brenaa of the Royal Danish Ballet, Guest*



# PROFESSIONAL AFFILIATE



grapher

## **NORTH CAROLINA DANCE THEATER**

**Robert Lindgren, Director**  
**Salvatore Aiello, Associate Director**

Founded by Robert Lindgren in 1970, NORTH CAROLINA DANCE THEATER has become one of the most sought-after and highly acclaimed companies touring America today. On tour for more than half of each year, the company has appeared in hundreds of cities in 35 states from coast to coast, and in five European countries. Its performance credits include appearances at such major dance events as the American Dance Festival, the Festival of the Two Worlds in Spoleto, Italy, La Danse a Aix, in Aix-en-Provence, France, and the Spoleto Festival USA.

NORTH CAROLINA DANCE THEATER has assembled one of the most varied, exciting, and entertaining repertoires to be found on stage anywhere. Included are classical masterpieces such as George Balanchine's ALLEGRO BRILLANTE and SCOTCH SYMPHONY, Marius Petipa's PAS DE DIX and August Bournonville's NAPOLI, as well as more contemporary pieces such as Senta Driver's RESETTINGS, Ze'eva Cohen's OFFERINGS, Norbert Vesak's full length MIDSUMMER NIGHT'S DREAM, and Associate Director Salvatore Aiello's SATTO. A half-dozen new works are added

## PROFESSIONAL AFFILIATE

to the repertoire each season, many of them created especially for the company.

DANCE THEATER's sixteen dancers, all seasoned professional performers, have been praised by major dance critics throughout the United States and overseas for their clean, polished technique, and their ability to perform a wide range of dance styles. Many are graduates of the North Carolina School of the Arts.

Support from such major institutions as the Rockefeller, Ford, and Mellon Foundations, the Hanes Corporation, the National Endowment for the Arts, and the North Carolina Department of Cultural Resources has enabled the company to maintain sound fiscal health, and stands as a further testimony to its solid national and international reputation.



*The North Carolina Dance Theater production of "A Midsummer Night's Dream."*



#### BOARD OF TRUSTEES: 1983-1984 SEASON

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*Mike Thompson, Kimberly Carter, Paul Tazewell and MiSooon Whang*





# DESIGN AND PRODUCTION

## **SCHOOL OF DESIGN AND PRODUCTION**

Recognizing the importance and place of designers and craftsmen as artists and artisans, the School of Design and Production offers a comprehensive program of instruction and practice in theatrical design, production management and theatre crafts. Faculty and students design and build the sets, properties, costumes and lighting for the productions of the Schools of Dance, Drama and Music. Design problems and practical experience and responsibilities in touring large and small productions are given special emphasis and afford very unusual opportunities for undergraduates.

The instruction program equips graduates for positions in the professional theatre. Students receive classroom and studio instruction while carrying out service functions for the entire School. Instruction by the regular staff of working professionals is augmented by visiting specialists.

Students gain experience in both conceptual and technical skills, and may concentrate in one of five areas: scenic, costume, light design, stage management, and technical production.

Approximately 20,000 square feet of space is allocated for paint, welding and metal, electrical, properties, plastic, carpentry and costume shops. In addition to general classroom space, there are design, drafting, drawing, sculpture and ceramics

studios and scenery, property and costume storage spaces.

### **UNDERGRADUATE PROGRAM**

The program is open primarily to college students; however, gifted high school students may be admitted. Students "audition" through the presentation of a portfolio and/or an interview. Evidence of candidacy may include letters of recommendation, resumes of experience and examples of work such as sketchbooks, lighting plots, prompt scripts, etc. Students may pursue either the Bachelor of Fine Arts Degree or the Arts Diploma.

Scholarships and Financial aid are available.

### **GRADUATE PROGRAM**

The first NCSA Graduate Program is a Master of Fine Arts Degree in the School of Design and Production. The program offers degrees specializing in scene design, costume design/production or technical direction. For additional information, see pages 44-51.

### **Television, Film and Recording Services and Studios**

NCSA's primary mission is the preparation of young performing artists for professional careers. With this in mind, the media services unit was established to insure that developing performers have some experience and training before the "electronic audience" which, in all probability, will be a major employer. Beyond this training function, the department

produces broadcast and recorded material of a wide variety either independently or in tandem with larger outside production teams. Both artistic and public service ends are served. The unit exists as an arm of the School's central administration and is not intended to become a degree granting program.

The "in house" video equipment includes recording and editing facilities for both color and black and white. The sound studio is "state of the art" with a primary emphasis on the recording of concerts and recitals for FM broadcast.

### **HIGH SCHOOL VISUAL ARTS**

The program in Visual Arts is limited to high school sophomores, juniors and seniors. It is an exploratory program in visual communication designed to train students in the skills and tools of the visual arts in preparation for advanced study. The program includes instruction and practice in graphics, two-dimensional design, sculpture, crafts and photography.

Presentation of a portfolio is a prerequisite for admission. In addition to the arts concentration, students must complete the customary academic requirements for a state-approved high school diploma.

# PROFESSIONAL AFFILIATE

## **NORTH CAROLINA SCENIC STUDIOS, INC.**

In response to many requests for design assistance and properties, North Carolina Scenic Studios was established as a professional affiliate to the School of Design and Production. As a separately incorporated non-profit entity, the organization operates apart from the School. This is the only technical theatre resource of its kind in the region. Its purpose is to provide needed services while becoming an outlet for a wider variety of professional experience for the faculty, advanced students, and recent graduates.

### **Board of Directors**

Edwin E. Bouldin, Jr., Winston-Salem  
George M. Green, Winston-Salem  
Scott Templin, Winston-Salem  
John A. Sneden, Jr., Winston-Salem  
Martin Sokoloff, Winston-Salem  
Gary Hugh Strickland, Winston-Salem





# DESIGN AND PRODUCTION FACULTY

## **John Sneden, Dean of the School of Design and Production (1970)**

A.B., M.A., University of North Carolina at Chapel Hill. Professor of Drama and Design, East Carolina University, Greenville, N.C. Director of Theatre, Davidson College. Designer, Arrow Rock Lyceum, the State Theatre of Missouri. Eight years resident designer for the East Carolina Summer Music Theatre. Designer, the Cape Playhouse, Dennis, Mass. Board of Directors, North Carolina Scenic Studios, Inc.

## **Scott W. Templin, Assistant Dean, Sound Design, Drafting, Lighting (1973)**

B.A., University of California at Santa Barbara (Theatre Technology and Design); M.F.A., California Institute of the Arts, studied design with James Heart Sterns. Costume Shop Manager at UCSB. Teaching assistant for theatre sound at California Institute of the Arts. Worked as master carpenter for the North Carolina Summer Festival 1973. Designed lighting and sound systems for Disneyland, Anaheim, California.

## **Margaret H. Pope, Administrative Secretary (1970)**

## **Jeannine Patterson, Secretary (1980)**

## **Michael Avedon, Photography (1976)**

B.A., Fordham University. Photography credits include: Life, Harpers Bazaar, Show, After Dark, Dance Magazine, album covers for recording artists, and major ballet companies. Designed costumes for "Rapsodie Espagnole" for George Balanchine and the New York City Ballet's Ravel Festival at the Lincoln Center.

## **Joseph Blankinship, Recording, Television & Film Department — Producer-Director (1977)**

B.A. Temple University. Graduate of the Cinema Institute. Independent film and Video Director in both Documentary and Theatrical Pro-

grams. Programs have been aired on PBS, CBS and individual stations.

## **Colleen Callahan, Costume Construction, Costume History (1982)**

B.A., Smith College. Staff Costumer/Instructor, Temple University. Professional Costume Shop Supervisor and Draper: Repertory Theatre of St. Louis, Hartford Stage Company, Weston Playhouse, Wayside Theatre. Draper: Muppets, Inc., Pacific Conservatory for the Performing Arts, Pennsylvania Ballet, Long Wharf Theatre, Ray Diffen Stage Clothes, Williamston Theatre.

## **Pamela Chapklin, Color & Design, Drawing, Rendering (1982)**

B.F.A., Syracuse University, School of Visual Arts; M.F.A., Tyler School of Art, Temple University. Instructor/Guest Lecturer, Goods Gallery, Port Washington, N.Y., Cazenovia College, N.Y., Syracuse University, N.Y.

## **Jannie Davis, Wardrobe Manager (1980)**

## **Jane Flint DeKoven, Recording, Television & Film Department — Production Manager (1983)**

B.A., Art/Philosophy, Antioch College; M.A. Human Development, Pacific Oaks College. Independent film and video producer. Independent animator. Filmmaker-in-the-Schools, S.C. Arts Commission; Kentucky Arts Commission.

## **Martha Dunigan, Visual Arts; Sculpture, Ceramics (1974)**

B.A., Oberlin College; M.F.A., University of North Carolina at Greensboro. Attended Penland School of Crafts; Atelier 17, Paris; Pratt Graphic Work Shop New York. Exhibiting member: Piedmont Craftsmen, Inc.; Five Winston-Salem Printmakers. Works shown in juried and members exhibitions of Provincetown Art Assn., Mass.; SECCA, Winston-Salem; many group shows throughout the southeast. Represented in collections of

Wachovia Bank & Trust Co., Wake Forest English Department, Jackson Library, UNC-G, and numerous private collections.

## **Clyde Fowler, Jr., Director of Visual Arts; Drawing (1975)**

B.F.A., Virginia Commonwealth University; studied drawing at the National Academy of Fine Arts, N.Y. Represented in the 40th annual NC Artists Exhibition, NC Museum of Art, Raleigh, NC. Represented in the NC Symphony Invitational Exhibition, Raleigh, Chapel Hill, Greensboro. Studied Drawing at Art Students League, New York City.

## **Henry Grillo, Stagecraft, Theatre Technology (1983)**

B.A., Cornell University; M.F.A. Carnegie-Mellon University. Technical Director, University of Evansville, Carnegie-Mellon Theatre Company, Cornell University Theatre, Ithaca Summer Repertory, Geneva Summer Theatre.

## **Jim Albert Hobbs, Coordinator, Lighting Program. Lighting Design, Stage Management (1983)**

B.A., American University; M.F.A., Linderwood College. Lighting Designer, projections, and decor for over 200 professional productions—Kennedy Center Opera Theatre and Eisenhower Theatre; Wolftrap; New Playwrights Theatre; Sylvan Theatre; Smithsonian Institute; Provincetown Playhouse; Off-Broadway; Broadway, "Charlie and Algernon" 1980; Presidential Inaugural 1973; and numerous industrial designs. Member, United Scenic Artists.

## **James Hullihan, Stagecraft, Welding, Lighting (1983)**

B.A., DePauw University; M.A. University of Cincinnati; M.F.A., University of Washington. Stage Carpenter; Cincinnati Opera, Cincinnati Playhouse in the Park, MGM Grand Hotel in Las Vegas and Reno, Design Concepts Scenic Studio, San Francisco Opera, Seattle Opera. Production Manager: Chabot Com-

# DESIGN AND PRODUCTION FACULTY

munity College. Master Electrician: Colorado Shakespeare Festival. Technical Director and Lighting Designer: Conservatory Theatre Co., Seattle.

**Howard C. Jones, Resident Scenic Artist, Scene Design (1982)**

B.A., William Jewell College; graduate work, Mankato State University. Scenic Artist, Missouri Rep. Theatre; Lyric Opera of Kansas City, Starlight Theatre; Goodspeed Opera, "Marlowe" (Off-Broadway). Scenic Design, Kansas City Ballet, Missouri Rep. Theatre, Folly Theatre, Westport Ballet, Coterie Theatre, Starlight Theatre. Member, United Scenic Artists, Local 350.

**Donato Moreno, Drawing, Painting, Rendering (1984)**

B.A. American University; M.F.A. Cornell University; additional studies at Universidad de Madrid-Escuela de Arquitectura, Escuela de Bellas Artes-Seville, Ecole Nationale Supérieure des Beaux-Arts, Paris, Atelier 17, Paris. Designer, Williamstown Theatre Festival, Manhattan School of Music, New York City Opera, Provincetown Playhouse, among others. Member, United Scenic Artists, Local 829.

**Mark Pirolo, Coordinator, Costume Program. Costume and Scene Design (1972)**

B.F.A. with honors, Carnegie-Mellon University. Designer N.E.T. Biography Series, Pittsburgh Playhouse, Great Lakes Shakespeare Festival, Theatre by the Sea (Portsmouth, N.H.), North Carolina Dance Theater, North Carolina Shakespeare Festival. Guest Designer Wake Forest University and State University of New York at Albany.

**David Ramsey, Coordinator, Technical Production Program. Technical Direction, Furniture (1979)**

B.S., Plymouth State College (NH); M.F.A., University of North Carolina at Greensboro. Technical Director, Indiana Repertory Theatre,

Lincoln Opera House, Berkshire Theatre Festival; Production Manager, American Stage Festival, Berkshire Theatre Festival.

**James R. Riggs, Coordinator, Stage Management Program (1984)**

B.F.A., Carnegie-Mellon University. Stage Manager, Milwaukee Melody Top Theatre, Milwaukee Repertory Theatre, Meadow Brook Theatre, Stage/West, Bucks County Playhouse. For seven years head of stage management program, University of Wisconsin-Milwaukee. Member, Actors Equity Association.

**Christine Turbitt, Costume Design, Costume History, Costume Construction (1974)**

B.A., University of California, Berkeley; M.F.A. University of California, Irvine. Has designed costumes for the University Dance Theatre in Repertory (Berkeley, California), N.C. Dance Theater, N.C. Theatre Ensemble, The Young Age Theatre, and the N.C. Shakespeare Festival. She has worked several seasons at The Santa Fe Opera and was shop supervisor at the Great Lakes Shakespeare Festival, 1983 season.

**Bland Wade, Prop Shop Manager (1983)**





## DESIGN AND PRODUCTION



## UNDERGRADUATE CURRICULUM

### **Admission to the Program**

The program is open to college students who wish to concentrate in scene design, costume design, lighting design, technical production, or stage management. Gifted high school students may also be admitted to the program.

Design and Production applicants should present a portfolio of previous work. The portfolio should include any or all of the applicant's designs, photographs of completed sets and costumes, technical drawings, charts, production books, art work of all types including drawing, pure design, rendering and theatrical or non-theatrical three-dimensional work. A personal interview is required. Those applicants planning a major in technical production or stage management who are unable to present a portfolio will be evaluated for admission on the basis of the personal interview.

### **Sanford Scholarship Competition**

Sanford Scholarship Competition, Friday, January 25, 1985 (open only to North Carolina High School students). Four full scholarships to be awarded—one each in the fields of Dance, Design and Production or Visual Arts, Drama and Music.

### **Audition Dates**

Because there is a limit to the number of new students accepted in any given year, applicants are urged to audition early.

# DESIGN AND PRODUCTION

Auditions will be held at the North Carolina School of the Arts on the following dates during the 1984-85 school year: January 18, February 8, 22, March 8, March 29, April 12, 26, May 10.

Students who, because of extenuating circumstances, are unable to attend the regularly scheduled audition dates indicated above, may, on occasion, be granted a special interview.

## **League of Professional Theatre Training Programs**

The North Carolina School of the Arts is a member of the League of Professional Theatre Training Programs. The League coordinates audition schedules of eleven of the nation's major theatre schools, providing the students with the opportunity to audition for more than one school. For further information on League members and coordinated audition dates, please write:

League of Professional Theatre  
Training Programs  
Att'n: Sharon Jensen  
1860 Broadway  
New York, NY 10023

## **Continuance in the Program**

To remain in the program, the student must maintain a cumulative 2.0 average in both general studies and arts courses through the first year, and in the following years, an average of 2.0 in general studies courses and 2.5 in arts courses. In addition, students are evaluated by the faculty each term and are invited to

continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

## **Grading System**

Indication of student achievement is provided by the following grades and assigned quality points:

- A (4.0) Excellent
- B (3.0) Good
- C (2.0) Average
- D (1.0) Poor
- F (0.0) Failing
- I Incomplete

## **Transfer Students**

Transfer students are placed according to ability and experience at the discretion of the Dean, following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered and appropriate advanced placement credit will be given. A transfer student must spend a minimum of two years at the School to qualify for the Bachelor of Fine Arts Degree in Design and Production.

## **Supplies and Materials**

Students are personally responsible for obtaining their own supplies and equipment for classes and crew, i.e., drafting equipment, shop hand tools, drawing and as required (or recommended) textbooks for courses. Expenditures will be heaviest during the first year, as students make major investments that they will use for the rest of their professional careers. Students not already owning some of the major equipment and sup-

plies needed should be prepared to spend between \$300 and \$500 during the early part of their first year.

## **Apprenticeship**

Students in their fourth year may, with the permission of the Dean and approval of the faculty, receive credit for one or two terms of arts courses for apprenticeship in a professional company. These students continue to pay regular tuition to the North Carolina School of the Arts.

## **Bachelor of Fine Arts Degree Requirements**

36 credit hours of general studies courses (must include GES 101, 102, 103, 141, 142, 143, 144, 145, 146, 211, 212, and 213). For additional information regarding requirements for the Degree, see pages 107-108.

124-130 credits in design and production courses (must include 48 credit hours in production).

Each candidate for the degree is required to make a formal portfolio presentation to the entire faculty during the last term of the senior year in order to graduate.

## **Arts Diploma Requirements**

All design and production courses for the Bachelor of Fine Arts Degree are required for the Arts Diploma. Additional General Studies courses may be taken, but are not required. 124-130 credits in design and production courses must include 48 credit hours in production. Each candidate for the Arts Diploma is required to make a formal portfolio pres-



# DESIGN AND PRODUCTION

entation to the entire faculty during the last term of the senior year in order to graduate.

## **Course of Study**

Each student may elect a course of study in one of the following five options:

- Scene Design
- Costume Design/Production
- Lighting Design
- Technical Production
- Stage Management

The student's total program is divided into a three-phase sequence:

### **Phase I—The Foundation**

Normally, a one-year program of basic preparatory courses. Students must successfully complete all courses in this phase before being allowed to advance to Phase II.

### **Phase II—Concentrated Study**

Normally, a two-year program of courses which makes up the core curriculum of the student's declared area of major interest. Students must successfully complete all courses in this phase before being allowed to advance into Phase III.

### **Phase III—The Pre-Professional Year**

In this final year of the program, students, with the advice and approval of their faculty advisor and the Dean, will develop individualized curricula based on their particular needs and interests. This may include advanced seminars, tutorials, contract courses, increased production involvement, or internships either on-campus or off-campus.





# DESIGN AND PRODUCTION UNDERGRADUATE CURRICULUM

## Costume Design Option— Minimum Requirements Minimum Total Credits: 160

### PHASE I (Year One):

	Term 1	Term 2	Term 3
DEP 151, 152, 153 Color & Design	2	2	2
DEP 154, 144, 156 Three Dimensional Design	2	2	2
DEP 161, 162, 163 Drawing	2	2	2
DEP 221, 222, 223 Costume Construction	2	2	2
GES 101, 102, 103 Critical Perspectives	2	2	2
GES 124, 125, 126 World Art	2	2	2
GES 141, 142, 143 World Theatre	2	2	2

**Total Credits Required in Phase I: 42**

### PHASE II (Year Two):

	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 141 Drafting	2		
DEP 110, 130 Fundamentals		1	1
DEP 171, 172, 173 Costume History	2	2	2
DEP 261, 262, 263 Costume Design	2	2	2
DEP 264, 265, 266 Life Drawing	1	1	1
DEP 321, 322, 323 Costume Construction	2	2	2
GES 144, 145, 146 World Theatre	2	2	2

### PHASE II (Year Three):

	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 231, 232, 233 Lighting Design or			
DEP 251, 252, 253 Scene Design	2	2	2
DEP 364, 365, 366 Life Drawing	1	1	1
DEP 368 Costume Design Seminar	2	2	2
DEP 421, 422, 423 Costume Construction	2	2	2
GES 211, 212, 213 Foundations of Values	2	2	2
General Studies Electives*	2	2	2

**Total Credits Required in Phase II: 88**

### PHASE III (Year Four):

	Term 1	Term 2	Term 3
DEP 468 Costume Design Seminar	2	2	2
DEP 400 and DEP Electives*	8	8	8

**Total Credits Required in Phase III: 30**

## Lighting Design Option—Minimum Requirements Minimum Total Credits: 164

### PHASE I (Year One):

	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 141 Drafting	2		
DEP 151, 152, 153 Color & Design	2	2	2
DEP 161, 162, Drawing		2	2
DEP 231, 232, 233 Lighting Design	2	2	2
GES 101, 102, 103 Critical Perspectives	2	2	2
GES 141, 142, 143 World Theatre	2	2	2

**Total Credits Required in Phase I: 42**

### PHASE II (Year Two):

	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 110, 120 Fundamentals	1	1	
DEP 174, 175, 176 History of Decor	2	2	2
DEP 181, 182, 183 Sound & Electronics	2	2	2
DEP 338 Lighting Design Seminar	2	2	2
GES 144, 145, 146 World Theatre	2	2	2
GES 211, 212, 213 Foundations of Values	2	2	2

### PHASE II (Year Three):

	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 157 Scene Design for Non-Majors	2		
DEP 167 Costume Design for Non-Majors		2	
DEP 217, 218, 219 Stagecraft	2	2	2
DEP 438 Lighting Design Seminar	2	2	2
DEP Electives*	2	2	4
General Studies Electives*	4	4	4

**Total Credits Required in Phase II: 92**

### PHASE III (Year Four):

	Term 1	Term 2	Term 3
DEP 499 Senior Seminar	2	2	2
DEP 400 and DEP Electives*	8	8	8

**Total Credits Required in Phase III: 30**

\*NOTE: with faculty advisor approval

# DESIGN AND PRODUCTION UNDERGRADUATE CURRICULUM

## Scene Design Option—Minimum Requirements Minimum Total Credits: 162

PHASE I (Year One):	Term 1	Term 2	Term 3
DEP 141 Drafting	2		
DEP 151, 152, 153 Color & Design	2	2	2
DEP 154, 155, 156 Three Dimensional Design	2	2	2
DEP 161, 162, 163 Drawing	2	2	2
DEP 254, 255 Rendering		2	2
GES 101, 102, 103 Critical Perspectives	2	2	2
GES 124, 125, 126 World Art	2	2	2
GES 141, 142, 143 World Theatre	2	2	2
<b>Total Credits Required in Phase I: 42</b>			

PHASE II (Year Two):	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 110, 120, 130 Fundamentals	1	1	1
DEP 174, 175, 176 History of Decor	2	2	2
DEP 211, 212, 213 Scene Painting	1	1	1
DEP 251, 252, 253 Scene Design	2	2	2
DEP 264, 265, 266 Life Drawing	1	1	1
DEP 354, 355, 356 Rendering	1	1	1
GES 144, 145, 146 World Theatre	2	2	2

PHASE II (Year Three):	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 217, 218, 219 Stagecraft	2	2	2
DEP 231, 232, 233 Lighting Design or			
DEP 261, 262, 263 Costume Design	2	2	2
DEP 311, 312, 313 Scene Painting	1	1	1
DEP 358 Scene Design Seminar	2	2	2
DEP 454, 455, 456 Rendering	1	1	1
GES 211, 212, 213 Foundations of Values	2	2	2
General Studies Electives*	2	2	2
<b>Total Credits Required in Phase II: 90</b>			

PHASE III (Year Four):	Term 1	Term 2	Term 3
DEP 458 Scene Design Seminar	2	2	2
DEP 400 and DEP Electives*	8	8	8
<b>Total Credits Required in Phase III: 30</b>			

## State Management Option—Minimum Requirements Minimum Total Credits: 160

PHASE I (Year One):	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 120, 130 Costume, Lighting Fundamentals		1	1
DEP 141 Drafting	2		
DEP 191, 192, 193 Stage Management I	2	2	2
DEP 217, 218, 219 Stagecraft Management I	2	2	2
GES 101, 102, 103 Critical Perspectives	2	2	2
GES 141, 142, 143 World Theatre	2	2	2
<b>Total Credits Required in Phase I: 40</b>			

PHASE II (Year Two):	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 181, 182, 183 Sound & Electronics	2	2	2
DEP 231, 232, 233 Lighting Design	2	2	2
DEP 291, 292, 293 Performance Problems	2	2	2
GES 144, 145, 146 World Theatre	2	2	2
GES 211, 212, 213 Foundations of Values	2	2	2

PHASE II (Year Three):	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 157, 167, Scene, Costume Design for Non-Majors		2	2
DEP 210 Production Management	2		
DEP 391, 392, 393 Stage Management II	2	2	2
DEP Electives*	4	4	4
General Studies Electives*	4	4	4
<b>Total Credits Required in Phase II: 90</b>			

PHASE III (Year Four):	Term 1	Term 2	Term 3
DEP 498 Senior Stage Management Seminar	2	2	2
DEP 400 and DEP Electives*	8	8	8
<b>Total Credits Required in Phase III: 30</b>			

\*NOTE: with faculty advisor approval

# DESIGN AND PRODUCTION UNDERGRADUATE CURRICULUM

## Technical Production Option—Minimum Requirements Minimum Total Credits: 166

### PHASE I (Year One):

	Term 1	Term 2	Term 3
DEP 100 Production	6	6	6
DEP 141 Drafting	2		
DEP 215, 216, Welding		2	2
DEP 217, 218, 219 Stagecraft	2	2	2
GES 101, 102, 103 Critical Perspectives	2	2	2
GES 141, 142, 143 World Theatre	2	2	2
<b>Total Credits Required in Phase I: 42</b>			

### PHASE II (Year Two):

	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 120, 130 Fundamentals	1	1	
DEP 315, 316, Theatrical Engineering		2	2
DEP 417, 418 Advanced Stagecraft	2	2	
DEP Electives*	4	4	4
GES 144, 145, 146 World Theatre	2	2	2
GES 211, 212, 213 Foundations of Values	2	2	2

### PHASE II (Year Three):

	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 137, 157, 167 Scene, Costume, Lighting Design for Non-Majors	2	2	2
DEP 174, 175, 176 History of Decor	2	2	2
DEP 210 Production Management	2		
DEP 317, 318, 319 Technical Direction	2	2	2
DEP Electives*		2	2
General Studies Electives*	4	4	4

**Total Credits Required in Phase II: 94**

### PHASE III (Year Four):

	Term 1	Term 2	Term 3
DEP 499 Senior Seminar	2	2	2
DEP 400 and DEP Electives*	8	8	8

**Total Credits Required in Phase III: 30**

## Course Descriptions

### DEP 100, 200, 300, 400 Production (4-8 Credits Each Term)

Practical application of all phases of technical production and design. During the first year, assignments to crews and design projects will be varied to insure broad exposure and experience for the individual. Advanced students will be assigned to the areas of their major concentration.

### DEP 101 Theatre Introduction (2 Credits Each Term)

An examination of the procedures and practices in the modern theatre viewing all the creative and performing aspects as they relate to design and production.

### DEP 110 Scenery Fundamentals (1 Credit Each Term)

An introduction to the fundamentals of scenery construction, theatre rigging, tools and shop procedures.

### DEP 120 Costume Fundamentals (1 Credit Each Term)

An introduction to sewing for the stage, including shop procedures, organization and basic techniques of pinning, marking, cutting, machine and hand sewing.

### DEP 130 Lighting Fundamentals (1 Credit Each Term)

An introduction to the mechanics of stage lighting, including instrument maintenance, control boards, color media, basic electricity and shop procedures.

### DEP 137 Lighting Design for Non-Majors (2 Credits Each Term)

An introduction to and survey of the principles of lighting design for the nondesigner, focusing on the history, development, function and future of lighting design for the stage.

### DEP 141, 142, 143 Drafting for the Theatre (2 Credits Each Term)

Intensive instruction in drafting for the theatre, including floor plans, construction elevations, isometric projections and mechanical perspective drawing.

### DEP 151, 152, 153 Color and Design (2 Credits Each Term)

An investigation of the basic principles of two-dimensional art and graphic forms through various media and a study of color and color theory through projects in traditional and individual expression.

### DEP 154, 155, 156 Three Dimensional Design & Sculpture (2 Credits Each Term)

The study of three dimensional design and sculpture for the theatrical designer. Sculptural problems will be explored using various media—clay, wire, paper, wood.

\*NOTE: with faculty advisor approval.



# DESIGN AND PRODUCTION UNDERGRADUATE CURRICULUM

## **DEP 157 Scene Design for Non-Majors (2 Credits Each Term)**

An introduction to and survey of the principles of scene design for the nondesigner, focusing on the process of theatrical design as influenced by the western physical stage.

## **DEP 161, 162, 163 Drawing (2 Credits Each Term)**

A practical study in developing drawing skills. Special focus is given to space, movement, perspective and the human form.

## **DEP 167 Costume Design for Non-Majors (2 Credits Each Term)**

An introduction to and survey of the principles of costume design for the nondesigner as related to history and theatrical productions, including drama, dance and opera.

## **DEP 171, 172, 173 Costume History (2 Credits Each Term)**

A survey of fashion and costuming throughout the world from ancient times to the present.

## **DEP 174, 175, 176 History of Decor (2 Credits Each Term)**

A survey of decor, ornamentation, interior design and furnishings from ancient times to the present, with special emphasis on their adaptation and application for stage use.

## **DEP 181, 182, 183 Sound and Electronics (2 Credits Each Term)**

Introduction to sound and sound equipment utilized by the theatre technician in theatrical production. Consideration is given to electricity, electronics, physics of sound and equipment.

## **DEP 191, 192, 193 Stage Management I (2 Credits Each Term)**

An introduction to the fundamentals of stage management as related to current productions, as well as professional union requirements. The basic techniques of the stage manager are presented, including the prompt book, rehearsal and performance procedures.

## **DEP 199, 299, 399, 499 Tutorials and Contracts**

**(Credits To Be Announced)**

Credit is given for apprenticeships and tutorials originated by the student, with faculty approval, for special projects which will significantly enrich the student's growth and development in areas not regularly covered in established courses.

## **DEP 211, 212, 213**

## **DEP 311, 313, 313**

## **DEP 411, 412, 413 Scene Painting (1 Credit Each Term)**

Basic techniques employed by the scenic artist are examined. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

## **DEP 214, 215, 216 Welding (1 Credit Each Term)**

Introduction to procedures, materials and techniques of metal working used in scenery construction. Areas of consideration include cutting, forging, oxy-acetylene and arc welding.

## **DEP 217, 218, 219 Stagecraft (2 Credits Each Term)**

A course emphasizing the solving of problems in theatrical construction. Old solutions are challenged, proven or disproven and new and creative approaches to problems are developed.

## **DEP 221, 222, 223 Costume Construction (2 Credits Each Term)**

A study of draping, flat-patterning and special construction techniques, as applied to period costumes from the Ancient Egyptian to modern day dress. Special emphasis is placed upon adapting these techniques for practical application in theatrical costume.

## **DEP 231, 232, 233 Lighting Design (2 Credits Each Term)**

Introduction to the principles, theories and equipment employed by the lighting designer for the stage. Areas of investigation include color, light sources, control systems and script analysis.

## **DEP 234, 235, 236 Stage Electrics (2 Credits Each Term)**

A survey of the mechanics of stage electrics and the role of the production electrician. Topics will include electrical power distribution, troubleshooting, pulling the show package, cost estimates for rental packages.

## **DEP 241, 242, 243 Furniture and Woodworking (2 Credits Each Term)**

Practical study of the construction, upholstery, repair and refinishing of furniture for the stage, and the art of fine woodworking.

## **DEP 247, 248, 249 Stage Properties (2 Credits Each Term)**

A study of basic procedures, techniques and materials that can be used by the designer and technician in the construction and procurement of stage properties. Basic introduction to period furniture and ornamentation, upholstery and set dressing.

## **DEP 251, 252, 253 Scene Design (2 Credits Each Term)**

Through projects in rendering media and techniques, space analysis and environmental design problems, the student designer will develop his sense of scale, proportion, volume and color, progressing to final projects, including complex production schemes and an understanding of period and styles of production.

# DESIGN AND PRODUCTION UNDERGRADUATE CURRICULUM

**DEP 254, 255, 256**

**DEP 354, 355, 356**

**DEP 454, 455, 456 Rendering (1 Credit Each Term)**

A study of rendering techniques and model making for the scene designer with emphasis on the various media available and modes of presentation desirable.

**DEP 261, 262, 263 Costume Design (2 Credits Each Term)**

An examination of the fundamental techniques of costume design through a series of historical and problem oriented projects. Emphasis will be placed on imagination, problem solving and growth in both rendering and presentation of work.

**DEP 264, 265, 266**

**DEP 364, 365, 366**

**DEP 464, 465, 466 Life Drawing (1 Credit Each Term)**

A detailed workshop in drawing and rendering skills for the costume designer. Emphasis will be placed on figure drawing, style, painting and drawing techniques and imaginative and creative approaches.

**DEP 281, 282, 283 Sound Design for the Theatre (2 Credits Each Term)**

The application of the principles of sound and sound design for the theatre. Students will work on individual projects. Prerequisites: DEP 181, 182, 183.

**DEP 291, 292, 293 Performance Problems (2 Credits Each Term)**

A course designed specifically for stage managers, to increase their awareness of the training of, and problems faced by performers and directors as they relate to the functions and duties of the stage manager.

**DEP 310 Computer in the Theatre (2 Credits Each Term)**

A practical study of the use of the computer in the modern theatre, ranging from bookkeeping to visual aids in the design process.

**DEP 314, 315, 316 Engineering for Scenic Construction (2 Credits Each Term)**

A study of structural problems in scenic construction, strengths of materials, structural models, mathematical problem solving.

**DEP 317, 318, 319 Technical Direction (2 Credits Each Term)**

A more specific examination of theatre technology including the role of the technical director in production, rigging, special effects, equipment specifications and developments in theatre technology.

**DEP 321, 322, 323**

**DEP 421, 422, 423**

**Advanced Costume Construction (2 Credits Each Term)**

Advanced construction projects concentrating on three-dimensional costume construction, millinery, jewelry and wig styling.

**DEP 341, 342, 343 Technical Production Management (2 Credits Each Term)**

An investigation into the structure of theatre administration and personnel management as it relates to technical theatre, technical direction and stage management.

**DEP 338, 438 Lighting Design Seminar (2 Credits Each Term)**

A seminar on design theories and application to different productions and theatre styles. Consideration is also given to projection equipment, control systems and new developments in the field of lighting and illumination.

**DEP 358, 458 Scene Design Seminar (2 Credits Each Term)**

A continuation in scene design projects with emphasis on historical periods and various theatrical forms, such as opera, ballet and musicals.

**DEP 368, 468 Costume Design Seminar (2 Credits Each Term)**

A continuation in costume design intended to give the student the opportunity to explore its many facets from theatre to dance. All projects are geared toward a strong portfolio.

**DEP 391, 392, 393 Advanced Stage Management (2 Credits Each Term)**

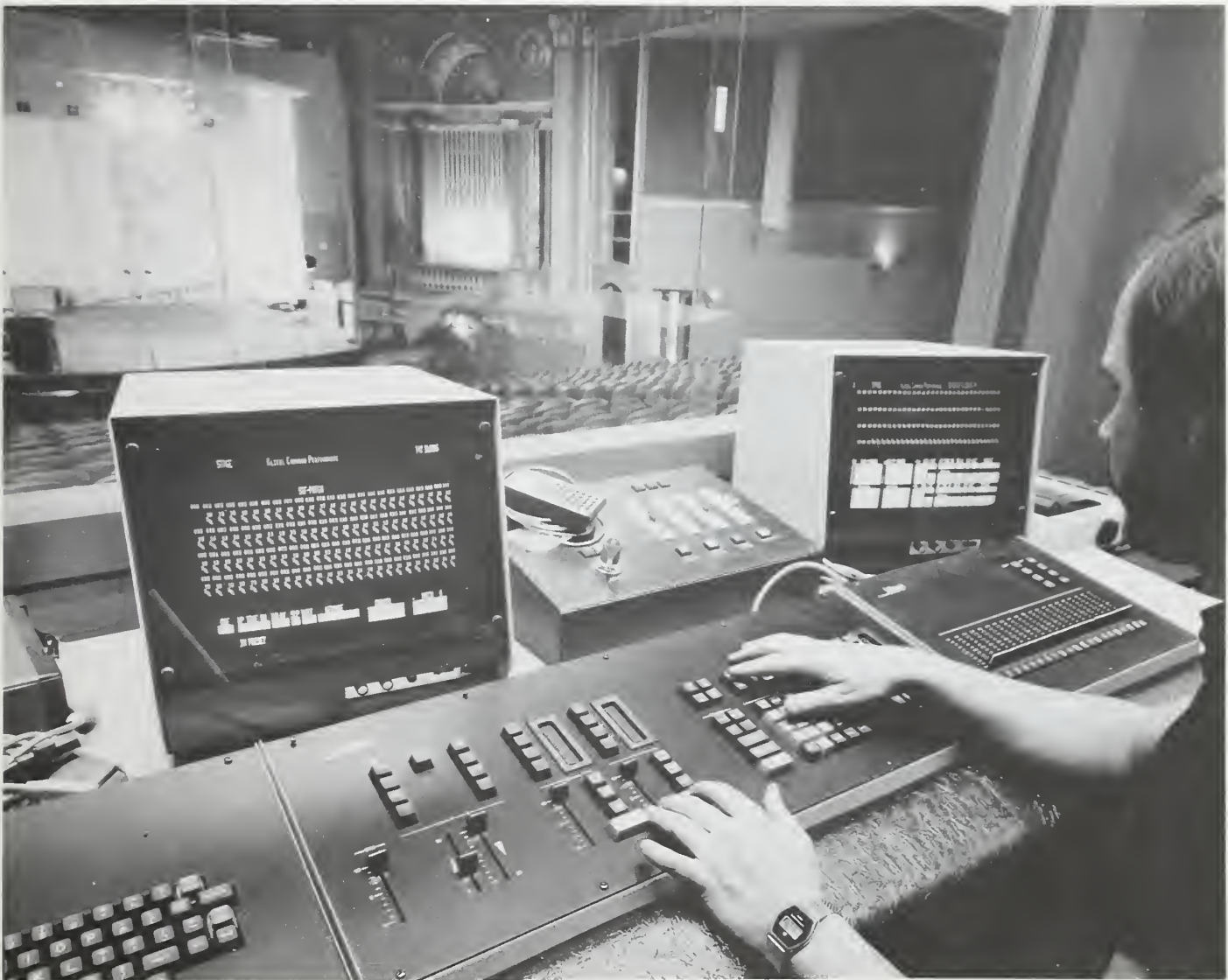
Investigation into the responsibilities and problems of Company and Tour Management, finances and bookkeeping; relationship of stage managers with IATSE, AGMA, AFTRA, etc.

**DEP 417, 418, 419 Advanced Stagecraft (2 Credits Each Term)**

A continuation of Stagecraft (217, 218, 219), with special emphasis on new methods and the latest technology.

**DEP 498 Stage Management Seminar (2 Credits Each Term)**

Group discussion and individual projects, relating to current productions, for the Senior stage management student.





# VISUAL ARTS



# VISUAL ARTS

## **High School Visual Arts Program**

An exploratory program which deals with visual communication and includes instruction and practice in drawing, graphics, color theory, two-dimensional design, sculpture, ceramics, and photography. These courses are supplemented by survey classes in Art History, tracing the visual arts from prehistory to contemporary philosophies. Studio assignments introduce the student to a variety of media and will also question the nature of the creative process and art objects. This is achieved through a carefully planned arts curriculum emphasizing a discipline which promotes intellectual, aesthetic, and emotional growth. The Visual Arts faculty also realizes and stresses the importance of the academic program as an integral part of each student's education. All art assignments are scheduled to allow ample time for academic studies.

## **Admission to the Program**

This program is designed for high school juniors and seniors who have artistic interest, dedication, and enthusiasm which they wish to pursue in a structured course of study. The presentation of a portfolio (10-15 pieces of work) and an interview are prerequisites for admission. Although many students have had previous art training, this is not a requirement. Final decisions concerning admission are based on the artistic potential of each applicant, letters of recommendation, and a high school transcript.

## **Continuance in the Program**

To remain in the Visual Arts Program, the student must maintain a 3.0 average in studio art classes and an average of 2.0 in the general studies courses. Failure to meet this requirement will result in a one-term probation period in which the student must attain a 3.0 average in each studio art class to continue in the program. Students are evaluated by the faculty each term and are invited to continue only so long as they demonstrate substantial growth toward artistic excellence.

## **Sanford Scholarship Competition**

Sanford Scholarship Competition, Friday, January 25, 1985, (open only to North Carolina High School students). Four full scholarships to be awarded—one each in the fields of Dance, Design and Production or Visual Arts, Drama and Music.

## **Audition Dates**

Auditions will be held at the North Carolina School of the Arts on the following dates:

January 18, February 8, 22, March 8, 29, April 12, 26, May 10.

## **High School Diploma**

The State of North Carolina high school diploma with special concentration in visual arts is awarded to students who satisfactorily complete the requirements of the visual arts program and of the state of North Carolina for high school graduation. See page 102 for total credits required for high school graduation.

# VISUAL ARTS

## **First Year Program**

**(2 Units Per Year)**

Each term students will normally have two two-hour art studio classes every day, which will include drawing, the fundamentals of design and color, sculpture and three-dimensional design. Classes will stress individual development and critique to develop analysis and self-evaluation.

## **Second Year Program**

**(2 Units Per Year)**

Daily art studio classes will continue on an advanced level, with the addition of art history, and design classes which will stress graphics, printmaking and painting.

## **Third Year Program**

**(2 Units Per Year)**

Having successfully completed the first two years of core art classes, students will be allowed to elect their studio classes from the advanced offerings in Visual Arts and also from the various theatrical design classes offered in the Design and Production program.

## **Course Offerings**

### **VIA 011, 012, 013 Drawing**

A practical study to expand the students' ability to experience and to state their world in graphic terms, and to better understand the options and obstacles that confront an individual when drawing. Projects will be designed to explore various concepts and theories of drawing, as well as to expose the student to a wide range of media and material.

### **VIA 014, 015, 016 Advanced Drawing**

A continuation of beginning drawing, designed to help the student broaden an understanding of the concepts, potentialities and processes involved in drawing.

### **VIA 021, 022, 023 Design (Level I)**

An introduction to the basic elements of design, focusing on the application of these elements in a series of two-dimensional projects, which involve visual problem-solving and design decision-making. A wide variety of black and white (and color) media are used.

### **VIA 024, 025, 026 Advanced Design (Level II)**

A continuation of Level I Design stressing the refinement of technique, and further sophistication of form and content. Projects include two and three-dimensional works in many types of media.

### **VIA 031, 032, 033 Sculpture and Ceramics (Level I)**

The first year is devoted to problems in three-dimensional design (first term) using paper, cardboard, string and other materials, leading into an introduction to sculpture (second term) using plaster, wood and other sculpture media. Third term is devoted to beginning ceramics using different techniques of hand-building. Students assist with mixing glazes and firing.

### **VIA 034, 035, 036 Advanced Sculpture and Ceramics**

A continuation of introductory ceramics with advanced problems in hand-building. Wheel work is optional but is taught on an individual basis. Students assume more responsibility for glaze mixing and firing of the kilns. Second term is devoted to exploring new sculptural problems and ideas using a variety of media, both traditional and experimental. Third term: Advanced studio problems in either sculpture or ceramics for half the term. Second half of the term is devoted to a senior project which will satisfy the course demands of all three art classes.

### **VIA 044, 045, 046 Art History**

A historical survey of the development of painting, sculpture and architecture from ancient times to the 20th century as a manifestation of the cultural evolution of the Western World.

### **VIA 120 Introduction to Photography**

An examination of the principles of black and white photography including the aesthetic balance of light and shadow with emphasis on image message and control. This course is available to advanced students in the visual arts program and is taught by Michael Avedon.



# VISUAL ARTS

## Summer Session

The curriculum for this five-week program is designed to train talented students in the skills and tools of visual communication. Studio classes are carefully planned to explore the mechanical, philosophical, and intellectual aspects of the art experience in terms of the individuality of each student. Written and verbal critiques are given by the faculty to help each young artist more fully realize the potential of his or her creative abilities. Students completing the program will qualify for high school or beginning college credit.

## 1983-84 Highlights

Students in the Visual Arts Department were recognized in the 1984 Scholastic Art Award Competition by receiving 35 top-rated Gold Keys. This work was exhibited in the Weatherspoon Gallery at the University of North Carolina at Greensboro. Additional awards included four Hallmark Honor Nominations for drawing and three Eastman Kodak Nominations for photography.



# DESIGN AND PRODUCTION GRADUATE PROGRAM

A Master of Fine Arts Degree is offered in Scene Design, Costume Design/Production, and Technical Direction. The MFA Degree is earned in a three-year conservatory program where extensive classroom and studio work is balanced with practical production experience. Studio and production assignments escalate in scale and complexity to prepare students to take full responsibility for productions as designers and technicians during the last two years of the program.

Classes are small and the 18-member resident faculty of working professionals are full-time participants in the training program. Guidance and evaluation are regularly given by the faculty to each student throughout the three-year program. As part of the training process, the faculty occasionally participates in NCSA productions as designers and technicians. Guest master teachers add to the curriculum with workshops in specialized areas. The studio and production work in which the student participates is of the highest professional level in both design creativity and technical execution.

## **Scene Design**

The program begins with rigorous training in the basic skills of drawing, rendering, drafting and scene painting, the study of lighting and history of decor, and practical design execution. Classes in drawing and rendering continue throughout each term of the program. During the second and third years of the program, the area of concentration narrows with studio classes, individually-directed study and practical production experience in design and scene painting. The program concludes with a realized and fully-documented thesis production in scene design.

## **Costume Design/Production**

The program begins with rigorous training in the basic skills of life drawing, rendering, drafting, costume production, the study of costume history and practical design execution. Classes in drawing and rendering continue throughout each term of the program. During the second and third years of the program, the areas of study include cutting and draping, millinery, jewelry, armor and prop construction, fabric dying and painting in studio classes and in practical production experience. The program concludes with a realized and fully-documented thesis production in costume design/production.

## **Technical Direction**

The program begins with concentrated training in the basic skills of drafting, stagecraft, welding, stage electrics, the study of the principles of scene, costume and lighting design and the history of decor, and practical design execution. During the second and third years of the program, the areas of study include technical direction, advanced theatre technology and production management in laboratory classes and in practical production experience. The program concludes with a realized and fully-documented thesis production in technical direction.

## **Production Facilities**

Graduate students have the opportunity to work with one or more of the following professional theatrical companies which operate in affiliation with the North Carolina School of the Arts:  
North Carolina Scenic Studios, Inc,  
North Carolina Shakespeare Festival  
North Carolina Dance Theater

# FACULTY

## School of Design and Production Faculty

**Joe Blankinship**, Television Production, Sound Recording

**Colleen Callahan**, Costume Production, Cutting and Draping, Costume History

**Pamela Chapklin**, Drawing, Painting

**Jannie Davis**, Costume Production, Wardrobe

**Martha Dunigan**, Drawing, Sculpture

**Clyde Fowler**, Drawing, Painting

**Henry Grillo**, Technical Production, Carpentry, Drafting

**Jim Albert Hobbs**, Lighting Design, Stage Management

**James Hullivan**, Technical Production, Welding, Drafting

**Howard Jones**, Scene Painting, Drafting, Scene Design

**Donato Moreno** Drawing, Painting, Scenic and Costume Rendering

**Mark Pirolo**, Costume Design, Scene Design, History of Decor

**David Ramsey**, Technical Production, Props and Furniture Construction

**James Riggs**, Stage Management

**John Sneden**, Scene Design

**Scott Templin**, Lighting Design, Sound Design, Computer Programming

**Christine Turbitt**, Costume Production, Costume History, Costume Design

**Bland Wade**, Stage Properties

Faculty biographies may be found on pages 29-30.



# DESIGN AND PRODUCTION GRADUATE PROGRAM

## Admission

Each fall a class of ten students is admitted to the graduate program. There is no mid-year admission.

Admission is based on the following:

1. Portfolio presentation and interview with faculty members. (The portfolio should demonstrate present design and craftsmanship abilities. This might include previous designs, photographs of completed sets and costumes, technical drawings and related art work of all types, including drawings, renderings of theatrical or non-theatrical three-dimensional work or photographs of such work.)
2. A minimum of two letters of recommendation from teachers, designers, managers or directors familiar with the applicant's work.
3. Successful completion of a Baccalaureate program (BA or BFA) with transcript(s) from that institution.
4. Submission of the application form with the \$15 nonrefundable application fee.

## Audition Dates

Interviews and portfolio reviews for applicants to the graduate program will be held on the campus of the North Carolina School of the Arts in March of each year. In addition, interviews with prospective students will be held in New York, Chicago and San Francisco in

February as a part of the annual League of Professional Theatre Training Programs national audition tour. For further information on audition dates contact:

**Graduate Admissions**  
**North Carolina School of the Arts**  
**P.O. Box 12189-D**  
**Winston-Salem, NC 27117-2189**  
**(919) 784-7170**

## Tuition and Fees

In-state tuition .....	\$ 732/year
Out-of-state tuition .....	\$2752/year
Lab fee .....	\$ 75/year
Health fee .....	\$ 159/year
Activities fee .....	\$ 143/year

(Current figures are subject to change)

## Financial Assistance

### Scholarship/Tuition Reduction

Discretionary scholarships are awarded on the basis of talent and potential without regard to financial need upon the recommendation of the faculty and dean. Out-of-state students who receive scholarships may also be granted tuition reductions.

### Fellowships and Assistantships

Graduate students may also apply for teaching fellowships or shop assistantships. Appointments are made by the dean upon faculty recommendation. Applicants must interview on campus.

### Financial Aid

The North Carolina School of the Arts is a participating institution of the following federal/state programs: Pell Grant, Supplemental Educational Opportunity Grants, College Work Study, National Direct Student Loans, Federally Insured

Student Loans, and Minority Presence Grants. For further information, contact the NCSA Director of Financial Aid.

## Minority Presence Grant Program

Under the Board of Governors general Minority Presence Grant Program, black students may be eligible for special financial assistance if they are residents of North Carolina, enrolled for at least 3 hours of degree credit course work and demonstrate financial need.

As a participating institution for the State Guaranteed Student Loan and Federally insured Student Loan programs, a dependent student may borrow up to \$2,500 per year for undergraduate work. Graduate students may apply for up to \$5000 per year. Repayment begins 6 months after the borrower terminates at least half-time student status. A North Carolina student may seek funds from The College Foundation, Inc., 1307 Glenwood Avenue, Raleigh, NC 27605. Out-of-state residents should write to the financial aid office for the name of the lending agency in his/her state.

## Housing

Given current undergraduate enrollment levels, on-campus housing is at a premium and cannot be guaranteed. Prospective graduate students are advised to look into off-campus housing which may be available in the neighborhood. When available, on-campus housing and board costs are as shown on page 140.

# DESIGN AND PRODUCTION GRADUATE PROGRAM

## **Degree Requirements**

To be eligible for the degree, a student must successfully complete a minimum of 60 semester hours of graduate credit. Students will be placed in classes according to their abilities demonstrated by their portfolio, placement tests, or courses taken previously as indicated by transcripts. Most students will need three years to complete the program.

## **Grading System**

Indication of graduate student achievement is provided by the following grades and assigned quality points:

A (4.0) Excellent

B (3.0) Good

C (2.0) Average

F (0.0) Failing

I Incomplete

There is no grade of D at the graduate level.

A graduate student may accumulate a maximum of eight (8) credit hours of the grade of C and remain enrolled in the graduate program. A graduate student receiving a grade of F in any course will be dropped from the program. No student will graduate from the graduate program with a grade of Incomplete on his or her record.

## **Portfolio Review**

A portfolio showing will be made at the end of each year with a final Portfolio Review before the full faculty at the end of the graduating term. Evaluation of career potential will be an on-going process, and students will be invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

## **Thesis Requirement**

In their final year, students will complete a fully documented thesis production from either a design or technical point of view. The production will actually be produced and presented before the public, and documentation will include, but not be limited to, historical period research, design concepts, renderings, color samples, paint elevations, complete construction and mechanical drawings, cost estimations, schedules, and photographs of the completed production.

# DESIGN AND PRODUCTION GRADUATE PROGRAM

## Graduate Curriculum Scene Design

Total 102-123 Credits

### FIRST YEAR: 45-48 CREDITS

#### FIRST TERM: 15-16 CREDITS

DEP 151 (2) Color and Design  
DEP 161 (2) Drawing  
DEP 174 (2) History of Decor  
\*DEP 141 (2) Drafting for the Theatre  
DEP 354 (1) Rendering  
DEP 600 (4) Graduate Production I  
DEP 458 (2) Scene Design Seminar  
GES 698 (1) Graduate Theatre Seminar

#### SECOND TERM: 16 CREDITS

DEP 152 (2) Color and Design  
DEP 162 (2) Drawing  
DEP 175 (2) History of Decor  
DEP 142 (2) Drafting for the Theatre  
DEP 355 (1) Rendering  
DEP 600 (4) Graduate Production I  
DEP 458 (2) Scene Design Seminar  
GES 698 (1) Graduate Theatre Seminar

#### THIRD TERM: 16 CREDITS

DEP 153 (2) Color and Design  
DEP 163 (2) Drawing  
DEP 176 (2) History of Decor  
DEP 143 (2) Drafting for the Theatre  
DEP 356 (1) Rendering  
DEP 600 (4) Graduate Production I  
DEP 458 (2) Scene Design Seminar  
GES 698 (1) Graduate Theatre Seminar

\*DEP 120 (1) Costume Fundamentals taken in lieu of first term Drafting if student places out of first term Drafting. If not, student takes DEP 120 (1) Costume Fundamentals first term of second year.

### SECOND YEAR: 27-45 CREDITS

#### FIRST TERM 9-15 CREDITS

DEP 364 (1) Drawing  
DEP 651 (2) Graduate Scenic Design I  
DEP 611 (1) Graduate Scenic Art I  
DEP 454 (1) Rendering  
\*DEP 247 (2) Stage Properties  
DEP 700 (4) Graduate Production II  
\*DEP 171 (2) Costume History and  
DEP 261 (2) Costume Design or  
\*DEP 231 (2) Lighting Design

#### SECOND TERM: 9-15 CREDITS

DEP 365 (1) Drawing  
DEP 652 (2) Graduate Scene Design I  
DEP 612 (1) Graduate Scenic Art I  
DEP 455 (1) Rendering  
\*DEP 248 (2) Stage Properties  
DEP 700 (4) Graduate Production II  
\*DEP 172 (2) Costume History and  
DEP 262 (2) Costume Design or  
\*DEP 232 (2) Lighting Design

#### THIRD TERM: 9-15 CREDITS

DEP 366 (1) Drawing  
DEP 653 (2) Graduate Scene Design I  
DEP 613 (1) Graduate Scenic Art I  
DEP 456 (1) Rendering  
\*DEP 249 (2) Stage Properties  
DEP 700 (4) Graduate Production II  
\*DEP 173 (2) Costume History and  
DEP 263 (2) Costume Design or  
\*DEP 233 (2) Lighting Design

\*Highly recommended, but not required.

### THIRD YEAR: 30 CREDITS

#### FIRST TERM: 10 CREDITS

DEP 464 (1) Drawing  
DEP 751 (4) Graduate Scene Design II  
DEP 711 (1) Graduate Scenic Art II  
DEP 699 (4) Thesis

#### SECOND TERM: 10 CREDITS

DEP 465 (1) Drawing  
DEP 752 (4) Graduate Scene Design II  
DEP 712 (1) Graduate Scenic Art II  
DEP 699 (4) Thesis

#### THIRD TERM: 10 CREDITS

DEP 466 (1) Drawing  
DEP 753 (4) Graduate Scene Design II  
DEP 713 (1) Graduate Scenic Art II  
DEP 699 (4) Thesis



# DESIGN AND PRODUCTION GRADUATE PROGRAM

## GRADUATE CURRICULUM COSTUME DESIGN/PRODUCTION

Total 117 Credits

### FIRST YEAR: 48 CREDITS

#### FIRST TERM: 16 CREDITS

DEP 151 (2) Color and Design  
DEP 161 (2) Drawing  
DEP 171 (2) History of Costume  
DEP 261 (2) Costume Design  
DEP 221 (2) Costume Construction I  
DEP 354 (1) Rendering  
DEP 600 (4) Graduate Production I  
GES 698 (1) Graduate Theatre Seminar

#### SECOND TERM: 16 CREDITS

DEP 152 (2) Color and Design  
DEP 162 (2) Drawing  
DEP 172 (2) History of Costume  
DEP 262 (2) Costume Design  
DEP 222 (2) Costume Construction I  
DEP 355 (1) Rendering  
DEP 600 (4) Graduate Production I  
GES 698 (1) Graduate Theatre Seminar

#### THIRD TERM: 16 CREDITS

DEP 153 (2) Color and Design  
DEP 163 (2) Drawing  
DEP 173 (2) History of Costume  
DEP 263 (2) Costume Design  
DEP 223 (2) Costume Construction I  
DEP 356 (1) Rendering  
DEP 600 (4) Graduate Production I  
GES 698 (1) Graduate Theatre Seminar

### SECOND YEAR: 36 CREDITS

#### FIRST TERM: 12 CREDITS

DEP 364 (1) Drawing  
DEP 174 (2) History of Decor  
DEP 661 (2) Graduate Costume Design I  
DEP 621 (2) Graduate Costume Construction I  
DEP 454 (1) Rendering  
DEP 700 (4) Graduate Production II

#### SECOND TERM: 12 CREDITS

DEP 365 (1) Drawing  
DEP 175 (2) History of Decor  
DEP 662 (2) Graduate Costume Design I  
DEP 622 (2) Graduate Costume Construction I  
DEP 455 (1) Rendering  
DEP 700 (4) Graduate Production II

#### THIRD TERM: 12 CREDITS

DEP 366 (1) Drawing  
DEP 176 (2) History of Decor  
DEP 663 (2) Graduate Costume Design I  
DEP 623 (2) Graduate Costume Construction I  
DEP 456 (1) Rendering  
DEP 700 (4) Graduate Production II

### THIRD YEAR: 33 CREDITS

#### FIRST TERM: 11 CREDITS

DEP 464 (1) Drawing  
\*DEP 761 (2 or 4) Graduate Costume Design II  
\*DEP 721 (2 or 4) Graduate Costume Const. II  
DEP 699 (4) Thesis  
DEP 465 (1) Drawing  
\*DEP 762 (2 or 4) Graduate Costume Design II  
\*DEP 722 (2 or 4) Graduate Costume Const. II  
DEP 699 (4) Thesis

#### THIRD TERM: 11 CREDITS

DEP 466 (1) Drawing  
\*DEP 763 (2 or 4) Graduate Costume Design II  
\*DEP 723 (2 or 4) Graduate Costume Const. II  
DEP 699 (4) Thesis

# DESIGN AND PRODUCTION GRADUATE PROGRAM

## GRADUATE CURRICULUM TECHNICAL DIRECTION

Total 114-117 Credits

### FIRST YEAR: 45-48 CREDITS

#### FIRST TERM: 15-16 CREDITS

\*DEP 141 (2) Drafting for the Theatre  
DEP 151 (2) Color and Design  
DEP 417 (2) Advanced Stagecraft  
DEP 214 (1) Welding  
DEP 174 (2) History of Decor  
DEP 600 (6) Graduate Production I  
GES 698 (1) Graduate Theatre Seminar

#### SECOND TERM: 15-16 CREDITS

DEP 142 (2) Drafting for the Theatre  
DEP 152 (2) Color and Design  
DEP 418 (2) Advanced Stagecraft  
DEP 215 (1) Welding  
DEP 175 (2) History of Decor  
DEP 600 (6) Graduate Production I  
GES 698 (1) Graduate Theatre Seminar

#### THIRD TERM: 16 CREDITS

DEP 143 (2) Drafting for the Theatre  
DEP 153 (2) Color and Design  
DEP 419 (2) Advanced Stagecraft  
DEP 216 (1) Welding  
DEP 176 (2) History of Decor  
DEP 600 (6) Graduate Production I  
GES 698 (1) Graduate Theatre Seminar

\*DEP 120 (1) Costume Fundamentals taken in lieu of first term drafting if student places out of first term Drafting. If not, students take DEP 120 (1) Costume Fundamentals first term of second year.

### SECOND YEAR: 42 CREDITS

#### FIRST TERM: 14 CREDITS

DEP 614 (2) Advanced Theatre Technology  
DEP 617 (2) Graduate Technical Direction  
DEP 234 (2) Stage Electrics  
DEP 241 (2) Furniture and Woodworking  
DEP 700 (6) Graduate Production II

#### SECOND TERM: 14 CREDITS

DEP 615 (2) Advanced Theatre Technology  
DEP 618 (2) Graduate Technical Direction  
DEP 325 (2) Stage Electrics  
DEP 242 (2) Furniture and Woodworking  
DEP 700 (6) Graduate Production II

#### THIRD TERM: 14 CREDITS

DEP 616 (2) Advanced Theatre Technology  
DEP 619 (2) Graduate Technical Direction  
DEP 236 (2) Stage Electrics  
DEP 243 (2) Furniture and Woodworking  
DEP 700 (6) Graduate Production II

### THIRD YEAR: 27 CREDITS

#### FIRST TERM: 9 CREDITS

DEP 641 (2) Theatre Production Management  
DEP 611 (1) Graduate Scenic Art I  
DEP 699 (4) Thesis  
\*DEP Elective (2)

#### SECOND TERM: 9 CREDITS

DEP 642 (2) Theatre Production Management  
DEP 612 (1) Graduate Scenic Art I  
DEP 699 (4) Thesis  
\*DEP Elective (2)

#### THIRD TERM: 9 CREDITS

DEP 643 (2) Theatre Production Management  
DEP 613 (1) Graduate Scenic Art I  
DEP 699 (4) Thesis  
\*DEP Elective (2)

\*Elective to be selected from courses in Scene Design, Stage Properties, Lighting Design, Costume Construction, Sound and Electronics or Drawing with approval of Graduate Advisor.

# DESIGN AND PRODUCTION GRADUATE PROGRAM

## Course Descriptions

**DEP 600, 700 Graduate Production (4 or 6 Credits Each Term)**  
Practical laboratory application of all phases of design and technical production. Students enroll each term they are in residence.

**DEP 611, 612, 613**

**DEP 711, 712, 713**

**Graduate Scenic Art I and II (1 Credit Each Term)**

Development of scene painting skills with a continued emphasis on speed and facility. Further exploration and skills development in three-dimensional techniques. Practice sessions to stimulate United Scenic Artists Examination situation. Studio and directed study.

**DEP 614, 615, 616**

**Advanced Theatre Technology (2 Credits Each Term)**

Acquisition and development of basic and advanced analytical methods for designing stage structures including decks, bridges, cantilevers and trusses through lecture and critique sessions.

**DEP 617, 618, 619**

**Graduate Technical Direction (2 Credits Each Term)**

Study in depth of the functions and responsibilities of production and scene shop supervisors through studio/laboratory sessions.

**DEP 621, 622, 623**

**Graduate Costume Construction I (2 Credits Each Term)**

Continued study and development of skills in draping and flat patterning, basic tailoring and yardage estimating through lecture and laboratory sessions.

**DEP 641, 642, 643**

**Theatre Production Management (2 Credits Each Term)**

Study of general management for the theatre with emphasis on the duties of the production manager through lecture and discussion sessions.

**DEP 651, 652, 653**

**Graduate Scenic Design I (2 Credits Each Term)**

Acquisition and development of skills in conceptualizing the scenic design and preparing it for execution by scenic technicians. Emphasis is placed on developing facility and speed with the designer's mechanical and graphic skills and solving the design problems of multi-set production in theatre, opera, dance and musical theatre through lecture/discussion/critique sessions and directed study.

**DEP 661, 662, 663**

**Graduate Costume Design I (2 Credits Each Term)**

Continued development of skills needed to produce larger and more complex costume design projects. In-depth involvement with complete production concepts and packages through lecture and critique sessions.

**DEP 699 Thesis**

**(4 Credits Each Term)**

Preparation and submission of a fully documented production thesis in the student's area of concentration: scene design; costume design and production; or, technical direction. The production will be fully produced and presented before the public. Documentation will include design concepts, research material, renderings, fabric/paint samples, elevations, complete construction and mechanical drawings, cost estimates, schedules and photographs of the completed production. Directed study.

**DEP 721, 722, 723**

**Graduate Costume Construction II (2 or 4 Credits Each Term)**

Advanced study of costume cutting, draping, millinery, jewelry making and wig styling.

**DEP 751, 752, 753**

**Graduate Scenic Design II (4 Credits Each Term)**

Directed study in scenic design for theatre, opera, ballet and musical theatre for the most advanced student.

**DEP 761, 762, 763**

**Graduate Costume Design II (2 or 4 Credits Each Term)**

Development of the costume design portfolio. A fully realized design for a major production.





*Stacy Huntington & Don Barbour*

# DRAMA

## **The Four Year Professional Training Program**

The fundamental aim of the School of Drama is to train students to be exciting, experienced, technically accomplished professional actors.

The course is an exacting one in which the international faculty set rigorous, reasonable standards. The program is a full four years of developmental training in which most major areas of western drama are dealt with.

The program begins with **Studio 2**. It helps the student in determining what makes an actor, beginning with creative and technical examination of the craft. **Studios 3 and 4** have a thematic approach. In each term a certain area of drama is studied in voice, movement, period and style, fights, dances, culminating daily in a rehearsal of a play of the period. In order to develop the imaginative and technical resources of the student actor, special skills such as mime and mask work are also studied.

**The Company** is the final year of the program, in which the skills of working as an ensemble and an encouragement to artistic independence are developed. Senior students play a season of repertory in the School's Agnes de Mille Theatre and tour the Eastern United States for approximately six weeks.

## **Studio 1—A Pre-Professional program available to In-State Students Only**

The faculty of the School of Drama recognizes that many young people auditioning for the program, although indisputably talented, need certain technical preparation, maturity and information about theatre. It is with these problems in mind, and the recognition that it is impossible to deal with these problems while pursuing the intensive professional training, that the Studio I Program was instituted.

Enrollment in Studio 1 is reserved for North Carolina residents only. These students must meet the requirements specified in the North Carolina School of the Arts catalog for general admission to the college level program. Enrollment is limited to twenty students.

Studio 1 is a college level program designed to be completed by the students in one academic year, or three successive ten-week terms. It offers classes in Acting, Voice and Speech, Movement, and practical theatre background. The student will also be required to participate in the General Studies Program so that a broad educational experience is assured.

Students participating in Studio 1 earn transferable college credit in both Drama and General Studies.

The emphasis in the school is on a progressive coherent program, stressing unit and ensemble work, technical competence, adventurous creativity and professional responsibility.

# DRAMA FACULTY

## **Malcolm Morrison, Dean of the School of Drama (1976)**

Artistic Director, North Carolina Shakespeare Festival, Diploma of Rose Bruford College, England. Diploma in Mime and Stage Movement, Theatre on the Balustrade, Prague. Associate of the Drama Board of Great Britain, Certificate of the International Phonetics Association. Formerly Resident Director at Rose Bruford College, England. Lecturer at University of London and City Literary Institute, London. Director and teacher Meadowbrook Theatre, Michigan. Director in Regional Repertory Theatres and in London. Masterclasses, directing and teaching in Moscow, Prague, Jamaica, Eire, Malta, Canada and Australia. Author of "Clear Speech." Revising Editor for Clifford Turner's "Voice and Speech in the Theatre." Contributor to many journals on acting and theatre speech. Member of the National Theatre Association.

## **Patricia Harmeson, Administrative Secretary (1977)**

B.S. University of North Carolina at Greensboro

## **Rita Swain, Secretary (1982)**

## **Lesley Hunt, Assistant Dean (1976); Coordinator of Voice and Speech Instruction, Speech (1968)**

Graduate of Rose Bruford College, England. Performed On Broadway, Off Broadway and in National Touring companies; also at The Berkshire Theatre Festival and The Paper Mill Playhouse. Representative productions in New York are: "Oliver," "A Man For All Seasons," "The Visit," "Dracula," "The Waters of Babylon," "The Women." Appeared in London's West End and on BBC Television as well as NBC Hallmark Hall of Fame productions in New York. NCSA faculty productions "Luv," "The Prime of Miss Jean Brodie," "The Lessons," "Dear Liar" and "I'm Herbert" with Contemporary Performance Ensemble. Appearances with The North Carolina Shakespeare Festival. Senior faculty member.

## **Alan Rust, Assistant Dean (1983); Voice and Speech (1980)**

M.F.A., Ohio University. B.A., Adrian College. At NCSA he has directed "School For Scandal," "Much Ado About Nothing" and "The Miracle Worker." He directed "Kiss Me Kate" for the gala opening of the Roger L. Stevens Center for the Performing Arts. He appeared with the North Carolina Shakespeare Festival in "A Comedy of Errors," "Just A Song At Twilight," "The Hollow Crown," and "A Christmas Carol." He has appeared in New York in "The Three Musketeers" and "Broadway" as well as with regional theatres in Ohio, Michigan and Massachusetts. Mr. Rust is the Artistic Director of the Monomoy Theatre on Cape Cod where he has worked for several seasons as an actor and director.

## **Barbara Beattie, Singing (1982)**

B.M., Virginia Commonwealth University. Graduate studies at the University of North Carolina at Greensboro. Voice training with Douglas Morris, V. Lomascolo and Joan Jacobowsky. Founder and director of The Spectrum Singers. Conceived, directed, and performed in "American Songs of the 1860's." Soloist with the Winston-Salem Symphony, 1980. Productions include "Oklahoma," "Showboat," "Everything in the Garden," "Dirty Works at the Crossroads," "The Night Thoreau Spent in Jail."

## **Yury Belov, Acting, Stanislavski techniques, Comedy Acting, Director (1982)**

Lunacharsky State University of Theatre Arts, Moscow, USSR, 1957-1962. Diploma with Honor, Degree: Director and Producer of Dramatic Theatre. State Academy School of Circus & Variety Arts, Moscow, USSR, 1953-1957, Degree: Actor of Circus & Variety Shows. Artistic Director, Moscow State Music Hall Theatre and Moscow Clown Pantomime Theatre. Has directed for International Festivals, Theatre for the New City and Theatre of Riverside Church (NYC), Moscow State Circus, Moscow Academy Mossovet Drama Theatre, Moscow Drama Stanislavski Theatre. Has

appeared in the part of Clown and served as a technical advisor in the Columbia Picture's movie "Moscow on The Hudson," and appeared on the CBS's Captain Kangaroo program. Has taught at the New York University School of the Arts, University of North Carolina at Greensboro, International School for Movement Theatre, Moscow Lunacharsky State University of Theatre Arts, Moscow Academy School of Circus & Variety Arts. Performing with the Belovs' Contemporary Clown Drama.

## **Patrick Byers, Resident Composer (1980)**

B.M. Composition, North Carolina School of the Arts. Giannini Scholar. Studied composition with Robert Ward, Karel Husa, and orchestration with Sir Leo Arnaud. Studied piano with Olegna Fuschi and Irwin Freundlich. Resident composer with the North Carolina Shakespeare Festival. Arranger and orchestrator for the Winston-Salem Symphony. Original scores include "Jazz Is," "Far From the Madding Crowd," "The Miracle Worker," "Macbeth," "The Importance of Being Earnest," "King Lear." Concert artist in the North Carolina Shakespeare Festival's "The Hollow Crown" and "Infamous Love."

## **Robert Francesconi, Director Pre-Professional Actor Training Program (1983); Acting, Movement (1978)**

M.A., B.A., Humboldt State University. Artistic Director, South Carolina Governor's School for the Arts, Drama School. Director, teacher and actor, Columbia College and Humboldt State University. Teacher and actor with the Menagerie Mime Theatre, and The Grand Comedy Festival. Appearances with the North Carolina Shakespeare Festival. Guest Artist and Lecturer, College of Notre Dame, Washington State University, Mercer University, Washington University, Weber State College, Brigham Young University, University of Idaho, College of William and Mary, Long Beach State University, San Fernando State University, Consultant and Master Classes in Creative Drama, Improvisation, Mime and Clown-



ing. Guest teacher and guest artist, International Mime Festival and Institute 1974, 1978. Theatre Consultant, South Carolina Arts Commission.

**Sydney Hibbert, *Voice and Speech* (1983)**

Licentiate Royal Academy of Dramatic Art, London; Licentiate (Teachers) Guildhall School of Music and Drama, London; M.A. Speech Communication and Theatre Arts, Illinois State University. Formerly Drama Director, Livingston College, Rutgers University, Harlem School of the Arts, New York. Lecturer, California State University, Los Angeles, Northridge and Pomona. Director Special Programs, Illinois State University and Associate Director, Performing Tree, Inc., Los Angeles. Awarded Los Angeles Drama Critics Award in 1982; Shakespeare Characterization Award, Croydon Art Festival, London; two British Council and Arts Council of Great Britain Drama Awards.

**Mollie Murray, *Movement* (1969)**

Jazz training under Matt Mattox, Luigi, Tony Stevens, Ron DeMarco. Member of Matt Mattox concert company. Ballet training at Ballet Arts and Ballet Theatre. Appeared in "Music Man," "Molly Brown." Regular dancer with Hugh Lambert dancers on Ed Sullivan television show. Lead dancer in musical "Jennie," starring Mary Martin and choreographed by Carol Haney.

**Robert Murray, *Director of Stage Fights, Acting, Director* (1968)**

Graduate of Florida State University. Post college studies: (Acting) Harold Clurman, Wyn Handman, Philip Burton and Douglas Seale; (Dance) Don Farnworth, Mme. Youskevitch, Mme. Anderson, Matt Mattox and Luigi. Professional experience: (Broadway) "Carnival," directed by Gower Champion, "Jennie," directed by Vincent Donohue and "Luv" directed by Mike Nichols (T.V.) Garry Moore Show, The Nurses, For the People and many others. Acting coach to Kaye Ballard, Joan Rivers, Dom DeLuise and many others. Stage Com-

bat Director, Playmakers Repertory, Chapel Hill; Guest Lecturer, N.C. State University, Wake Forest University, Pembroke College, Essex College, Mint Museum, University of Wisconsin, Southern Theatre Conference, U.N.C. Asheville. Captain two consecutive National (AAU and NCAA) Championship Gymnastics Teams. Senior faculty member. Most recently Mr. Murray served as guest director with the N.C. Shakespeare Festival and appeared with Indiana Repertory Theatre as a member of the Acting Ensemble as well as serving as Stage Combat Choreographer.

**Cigdem Onat, *Acting* (1979)**

A.B., Robert College, Istanbul, M.A., UNC Chapel Hill, Centre de L'Est, Stage Conservatory of France—concentration on directing. Actress with the State Theatre of Turkey, Kent Players, Playmakers Repertory Theatre. Appeared as Viola in "Twelfth Night" at Theatre des Nations, Paris. Master teacher of Acting in Universities and Colleges. Guest director for various international festivals.

**Martin Rader, *Acting* (1975)**

B.A., SUNY, M.F.A. Pennsylvania State University. He has studied professionally with Richard Eledman, Manuel Duque, Dick Shank and Kelly Yeaton. Before coming to NCSA in 1975, he taught at Penn State, Harvard, Loeb Theatre, and at the Theatre Project in Baltimore where he helped to develop an alternative Theatre Network. He has directed at Chimera Theatre in St. Paul, Minnesota, Monomoy Theatre in Chatham, Massachusetts, Anne Russell Theatre in Winter Park, Florida, and the North Carolina Shakespeare Festival in High Point. Among the plays he has directed at NCSA are "Indulgences in a Louisville Harem," "Dylan," "Farmyard," "Hot L Baltimore," "The Diary of Anne Frank," "The Diviners" and "Fifth of July."

**Dolores Dardarian Simonel, *Singing* (1971)**

B.S. degree, Wayne State University; Graduate studies, University of Michigan. Vocal studies and extended operatic coaching with Carolina Segrera and in Europe with Maestros Confalonieri, Ruffo, Patane and Vedovelli. Winner, American Opera Auditions. European operatic debut in Milano, Italy as Cio-Cio-San in "Madame Butterfly." La Scala Opera, (1962-63 season). Soloist, Detroit Symphony, Baroque Ensembles, New Music Forums, Detroit Sinfonietta, Town Hall and Blue Hill, Maine. Has appeared as Tuptim in "King and I" and Fiona in "Brigadoon". Extensive night club appearances in Bermuda, Miami, and New York's Latin Quarter, Viennese Lantern, Cafe Pompei, Hotel Pierre. Commercial recordings, television and radio. Mrs. Simonel has served as a district judge for the Metropolitan opera auditions.

**Jared Sakren, *Masks, Director* (1982)**

B.F.A., The Juilliard School. Received a Juilliard Fellowship to study with Pierre LeFeure and become his assistant for the teaching of Masks. A charter member of John Houseman's The Acting Company. He has taught at Yale School of Drama, American Conservatory Theatre, Circle Repertory Company, University of North Carolina at Chapel Hill, New York Pantomine Theatre, and the Juilliard Theatre Center where he is also a regular guest director. He has acted professionally on national tours with The Acting Company, on and off-Broadway, and, most recently, with the North Carolina Shakespeare Festival.

# DRAMA FACULTY

## **Tunc Yalman, Resident Director, Acting (1976)**

M.F.A., Yale University, School of Drama, Actor-Director, Dornen Company, Istanbul City Theatre. Artistic Director, Milwaukee Repertory Theatre. Has directed on and off-Broadway, for European festivals, and the National Theatre of Turkey. Regional theatre credits include: Cleveland Playhouse, Asolo Theatre, Missouri Rep, Eugene O'Neill Playwrights Conference, Seattle's ACT, Carolina Playmaker's Rep, Loeb Theatre. Visiting professor and/or director at Carnegie/Mellon, University of Washington Professional Training Program, NYU, Wrights State University, Harvard, University of Missouri-Kansas City, UNC-Chapel Hill. Playwright and translator. Theatre consultant to the late Louis Kahn, Rockefeller Foundation Fellow and grantee.

**Guests:** Peter Bennett, Acting; James Donlon, Mime; Pamela Zarit, Television Commercial Technique; Johanna Morrison, Voice and Speech; Dan Ellentuck, Playwright; Mari Lyn Henry, David Varnay, Television Acting Technique; Rae Allen, Susan Gregg, Tom Gruenwald, James Dodding, Kevin Kelley, Terry Kester, Michael John McGann, Pedro Silva, Roger Hendricks Simon, John Woodson, Patricia Conolly, Kent Thompson, Directors.

**Distinguished Guest Teacher:** Miss Rosemary Harris.



**"The Matchmaker"**



# DRAMA

## **Admission to the Program**

College students are admitted to the program by audition and interview. The applicant should prepare two contrasting cuttings, both may be from contemporary plays, one to two minutes for each selection. Each cutting should stand on its own as a monologue. Do not use foreign dialects or character voice. The cuttings must be done from memory. If you sing, please be prepared to sing 8-16 bars of a song of your choice without accompaniment. Dress appropriately for a rehearsal situation. Costumes and props are unnecessary. Candidates recommended by the auditions board are screened by the Admissions Committee in regard to academic record, potential and social maturity.

## **Sanford Scholarship Competition**

Sanford Scholarship Competition, Friday, January 25, 1985 (open only to North Carolina High School students). Four full one-year scholarships to be awarded—one each in the fields of Dance, Design, and Production or Visual Arts, Drama and Music.

## **Audition Dates**

Auditions will be held at the North Carolina School of the Arts on the following dates:

February 2, 9, 16, 23, March 2, 9.

## **League of Professional Theatre Training Programs**

The School of Drama at North Carolina School of the Arts is a member of the League of Professional Theatre Training Programs.

The League coordinates audition schedules of eleven of the nation's major acting schools, providing students with the opportunity to audition for more than one school.

For further information on League members and coordinated audition dates, please write:

League of Professional Theatre  
Training Programs  
1860 Broadway  
New York, N.Y. 10023  
Att'n: Sharon Jensen

## **Continuance in the Program**

Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

## **Classification**

College students are classified according to their level of advancement in the arts program. The normal pattern of progression is one year in each level. Most entering students (college freshmen or college transfers) are placed in the first year program. See Advanced Placement.

## **Grading System**

The School of Drama uses the A, B, C, D and F grading system. Numerically, for purposes of calculating grade averages: A = 4, B = 3, C = 2, D = 1 and F = 0.

All grades are determined by a conference of the full drama faculty.

Elective Arts courses when offered are graded on a Pass-Fail basis.

## **Minimum Grade Requirements STUDIO 2**

The freshman year is a probationary year. Students are expected to gain a 2.0 average overall for each term.

**STUDIO 3, STUDIO 4, THE COMPANY**  
Students at each of these levels must achieve a cumulative average of at least 2.50. After grades have been considered at the end of each term, the faculty determines if a student should be placed on Arts Probation for the following term based on these criteria: (1) ability to absorb instruction; (2) assessment of basic talent; (3) ability to work and produce a performance. A student placed on Arts Probation who fails to meet the stated criteria in the succeeding term will not be eligible to continue in the program.

## **Failing Grades**

Grades of D or F in required Arts courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either: 1) that the student repeat the course or a suitable alternate course, or 2) that the student repeat the year with or without a period of suspension, or 3) that the student not be permitted to continue in the program past the end of the current school year.



# DRAMA

## **Evaluation (other than grades)**

In addition to assigning grades as an evaluation of a student's work, each teacher is expected to provide a written comment and/or arrange an interview with each student to give specific observations about the student's work and progress. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

## **Advanced Placement**

Transfer arts credit from other programs and institutions is not normally given. The normal manner of acknowledging prior training is by advanced placement credit. Transfer students and entering students with substantial previous professional training may, at the discretion of the faculty, be placed in Studio 3 either at the time of admission or at the beginning of the second or third term. Students so advanced in the program are awarded commensurate advanced placement credit.

## **Requirements for a Diploma in Drama**

A Diploma in Drama is awarded upon completion of all arts requirements.



# DRAMA

## Requirements for a Bachelor of Fine Arts Degree in Drama Arts Course Requirements and Credit Value

	Credits Per Course	Credits Per Year
<b>STUDIO II</b>		
DRA 131, 132, 133 Technical Production	2	6
DRA 201, 202, 203, Acting I	2	6
DRA 211, 212, 213 Voice & Speech I	2	6
DRA 214, 215, 216 Singing Class	1	3
DRA 221, 222, 223 Movement I	2	6
DRA 260 Special Techniques	2	6
		33
<b>STUDIO III</b>		
DRA 301, 302, 303 Acting II	2	6
DRA 311, 312, 313, Voice & Speech II	2	6
DRA 314, 315, 316 Singing Class	1	3
DRA 321, 322, 323 Movement II	2	6
DRA 360 Special Techniques	2	6
DRA 300 Rehearsal & Performance	2	6
		33
<b>STUDIO IV</b>		
DRA 401, 402, 403 Acting III	2	6
DRA 411, 412, 413 Voice & Speech III	2	6
DRA 414, 415, 416 Singing Class	2	6
DRA 421, 422, 423 Movement III	1	3
DRA 460, Special Techniques	2	6
DRA 400 Rehearsal & Performance	2	6
		33
<b>THE COMPANY</b>		
DRA 499 Acting Ensemble	12	36
<b>Elective Credit Values</b>		
DRA 119 Private Singing Instruction	(1 credit per term)	

## General Studies Course Requirements

A total of 36 credit hours which must include the following:  
 GES 101, 102, 103: Critical Perspectives, or equivalent credit (6 credits)  
 GES 141, 142, 143, 144, 145, 146: World Theatre (12 credits)  
 GES 211, 212, 213: Foundations of Values in the Humanities and the Arts (6 credits)  
 Natural Science Elective (2 credits)  
 General Studies Electives (10 credits)

For additional information regarding requirements for the Degree, see pages 107-108.

A 2.0 cumulative grade average is required for all general studies courses taken.

Total credits for degree:	
General Studies credits	36
Arts credits (Drama)	135
Total (for 4 year program)	171

Additionally, those North Carolina residents invited into the **STUDIO 1 Level** are required to take the following arts courses:

	Credits Per Course	Credits Per Year
<b>STUDIO I</b>		
DRA 101, 102, 103 Acting Fundamentals	2	6
DRA 111, 112, 113 Fundamentals of Voice & Speech	2	6
DRA 114, 115, 116 Fundamentals of Singing	1	3
DRA 121, 122, 123 Fundamentals of Movement	2	6
DRA 160 Special Techniques	2	6
		27
Total credits for degree:		
General Studies credits	36	
Arts credits (Drama)	162	
Total (For 5 Year Program)	192	

# DRAMA



*"The Miracle Worker"*



# DRAMA

## Course Descriptions

### **DRA 101, 102, 103 Acting Fundamentals**

To begin the process of developing a genuine understanding of the actor's art and the nature of the elements of which it is composed; and to explore techniques and theories essential to theatrical performance. Specific topics: improvisation, fundamentals of acting, scene study, and scene presentation.

### **DRA 111, 112, 113 Fundamentals of Voice and Speech**

To begin the process of developing voice and speech for the stage. Classes will stress good breathing habits, awareness of vocal capacity in terms of placement, eradication of intensive regionalisms, development of awareness that the voice is a creative expressive instrument. Voice classes are designed to release tension and to find freedom of the voice in order to build a natural sound. Speech class is designed to correct speech faults dealing with articulation and to develop the voice as a working instrument.

### **DRA 114, 115, 116 Fundamentals of Singing**

Designed to develop relaxation, breath, balance, and postures; and to train the ear and teach music fundamentals.

### **DRA 121, 122, 123 Fundamentals of Movement**

Designed to begin the process of developing an awareness of expressive artistic movement. Specific topics will include: Alexander Technique, jazz dance, theatre movement, mime and pantomime, gymnastics, and physical conditioning.

### **DRA 160 Special Techniques**

This course includes special classes designed to give the students added insight and experience in these areas not normally included in traditional acting classes. Special topics will include: mask, readers theatre, oral interpretation, audition techniques, stage combat, make-up, clowning skills, directing projects.

### **DRA 201, 202, 203 Acting I**

### **DRA 301, 302, 303 Acting II**

### **DRA 401, 402, 403 Acting III**

These are core courses in the Drama School.

In STUDIO 2 the student is encouraged to examine the means by which he becomes an actor, through improvisation, scene study and finally improvising a play.

STUDIO 3 begins work which is continued in STUDIO 4 in which each term's study is based around a theme, such as "Restoration Comedy" or "Theatre of the Absurd." These term themes are fully explored to reveal problems of acting in various styles and to provide the student with a comprehensive view of his craft, and its traditions. Each "theme" culminates in actual rehearsal and performance of a play in that genre.

The teaching associated with the core courses is gauged to develop creativity and imagination while providing a sound technique where the actor learns to control his performance. The balance between "instinct" and "skill" is an important part of the course.

### **DRA 211, 212, 213 Voice and Speech I**

### **DRA 311, 312, 313 Voice and Speech II**

### **DRA 411, 412, 413 Voice and Speech III**

These classes begin with a basic understanding of the vocal instrument and its healthy and effective use in theatre.

All aspects of technique are established and the creative and interpretive use of the voice is explored. These classes support the work done on the acting core course, and the problems of delivering various styles of drama, including verse, are seriously considered.

Individual coaching in specific dialects and specific roles is an important feature of the courses, as well as individual remedial help for those with specific problems.

### **DRA 214, 215, 216 Singing Class**

### **DRA 314, 315, 316 Singing Class**

Singing Classes are taken by all students. They include reading of music, chorus work, voice production.

### **DRA 414, 415, 416 Singing Tutorials**

Offered at the discretion of the singing teacher, to those students who might most benefit from them.

# DRAMA

## **DRA 221, 222, 223 Movement I**

## **DRA 321, 322, 323 Movement II**

## **DRA 421, 422, 423 Movement III**

The movement training is calculated to produce flexible, strong, well coordinated bodies which will respond easily and readily to the actors' creative demands. The work includes Jazz Dance, Alexander Technique and Stage Movement.

Mime is a special and important feature of the course in which a full examination of movement as a performing art is fully considered.

## **DRA 131, 132, 133 Technical Theatre**

A series of three introductory courses in each of costuming, lighting and scenery. Basic design concepts are examined. Students learn the use of equipment and basic construction techniques.

Production crew assignments are undertaken by each student during the course of the year. Each assignment is either as a member of a construction crew for a major production, a member of a running crew for a major production or a member of both the construction and running crews of a workshop production. Skills and knowledge gained in technical theatre classes are utilized in actual production duties.

## **DRA 300 Rehearsal and Performance**

## **DRA 400 Rehearsal and Performance**

The rehearsal period and performance are utilized by faculty and guest directors to extend the training of the studio into a further dimension. The actor is observed during performance and helped to maintain a growing, spontaneous and disciplined performance through the run of a production. The student is assisted in developing a responsible professional attitude and approach to the work of both rehearsal and performance.

## **DRA 160 Special Techniques**

## **DRA 260 Special Techniques**

## **DRA 360 Special Techniques**

## **DRA 460 Special Techniques**

This area includes stage fights, including the history of weapons, period and style classes dealing with social background, dances and movement and manners of various periods. Classes are also given in mask work and clowning.

## **DRA 499 Acting Ensemble**

This final year is run as a company with daily limbers, major productions, a three-play repertory and approximately six weeks of touring the Eastern United States.

In addition classes are given in audition technique (including films and television), master classes from distinguished members of the acting profession and all graduating students are presented in New York to managements, agents and casting directors for theatre, films, and television.



*Miss Helen Hayes*

# DRAMA

## 1983-84 Highlights

A very successful production of "Strider" was the school's first drama presentation in the Stevens Center in the fall.

The Intensive Arts period was an exciting one in the Drama School. Guests included NCSA alumni Terrence V. Mann and Robert Hoshour, currently starring in "Cats," Thomas Hulce, currently starring in the film "Amadeus," and Joyce Reehling Christopher who appeared in both the Broadway and film productions of "Fifth of July." Also on hand were artistic directors Michael Langham and Fred Chappell; casting directors Rosemarie Tichler and Corey Madden; actress Patricia Conolly; Executive Producer of The Acting Company; Margot Harley; and Sharon Jensen, Executive Director of the League of Professional Theatre Training Programs.

The Company, senior drama students performing in repertory, presented William Gibson's "The Miracle Worker," directed by Alan Rust; Lanford Wilson's "Fifth of July," directed by Martin Rader; and Thornton Wilder's "The Matchmaker," directed by Michael John McGann. They then had a very successful tour of the East Coast and North Carolina with the repertory.

"The Importance of Being Earnest" by Oscar Wilde, directed by Tunc Yalman and "The Secret Affairs of Mildred Wild" by Paul Zindel, directed by Yury Belov were presented by the junior students in the spring.

Senior students auditioned in April before approximately 200 casting directors, producers and agency representatives as part of the annual actor presentations sponsored by the League of Professional Theatre Training Programs.

In June the School of Drama presented its first New York Showcase at the Wonderhorse Theatre. This was a well received presentation of two one-act plays written by NCSA alumni, "Oregon" by Peter Hedges and "Tiny Demons" by Angus MacLachlan. Both plays were directed and performed by NCSA drama faculty, alumni and current students and provided extremely important New York exposure for the school.



**DRAMA  
PROFESSIONAL  
AFFILIATE**



**THE NORTH CAROLINA  
SHAKESPEARE FESTIVAL**

A professional theatre operated in affiliation with the North Carolina School of the Arts

The North Carolina Shakespeare Festival serves the state of North Carolina, offering a professional classical repertoire in residence and on tour.

It is the resident company of the superb theatre in High Point, N.C.

**Malcolm Morrison**  
Artistic Director  
**Pedro Silva**  
Managing Director



*The North Carolina Shakespeare Festival produces*

# **DRAMA PROFESSIONAL AFFILIATE**



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importance of Being Earnest."



*Kerry Walsh and Deborah Brown*



# MUSIC

# MUSIC FACULTY

The School of Music seeks to prepare its students for careers in which they will attain the highest musical aspirations and meet the challenge of succeeding in a highly competitive profession. The program of study is designed to provide both an artistic sanctuary in which each student pursues his/her personal musical development and a professional training ground where the student is actively and realistically involved in preparing for the practical aspects of making a living as a musician.

Central to the curriculum and constant at all stages of study are private instruction and experience in public performance. Other components, such as study of music fundamentals, studies in literature and style, and other courses have been designed to provide support for and directly apply to performance.

Each student pursues his/her course of musical study with an outstanding faculty, who as professionals in their own area of expertise as performers and composers are committed to the ideals of continuing their own professional careers while, at the same time, imparting this wealth of experience and knowledge to their students.

## **Robert Hickok, Dean of the School of Music (1977)**

B.M., Yale University School of Music. Pupil of Paul Hindemith, Conductor—Chorus of Albertus Magnus College (New Haven), 1949-50; United States Navy School of Music, 1950-52; Brooklyn College Chorus, Chorale and Festival Chorus and Orchestra, 1952-73; Artistic Director and Conductor Annual Festival of Baroque Music, 1954-62—first U.S. performances of works by Campra, Cazzati, Marc-Antoine Charpentier, A. Scarlatti and Vivaldi. Conductor—New Haven Chorale, 1959-61; Washington Square Chamber Orchestra, 1963-64; Conductor—Cantata Singers of New York 1967-70; Head of Choral Department and Conductor—Manhattan School of Music, 1967-73. Mozart Chamber Orchestra, 1969-70; Founder and Conductor—Janus Chorale of New York, 1969-73—performances in Carnegie Hall, Town Hall, New York University, Rockefeller University and Alice Tully Hall. Conductor—Brooklyn College Symphony Orchestra, 1974-76. Chairman, Department of Music, Brooklyn College, 1962-69. Dean, School of Performing Arts, Brooklyn College, 1973-77. Certificate of Merit, Yale University School of Music Alumni Association 1983.

## **Carol Palm, Assistant Dean (1981)**

Graduate of Minnesota School of Business; Psychology Studies, Brookdale College, Salem College; Teaching Assistant, Children's Unit Marlboro State Hospital, Marlboro, New Jersey (1967-1972); Administrative Assistant Psychology/Education Department, Salem College (1973-1977); North Carolina School of the Arts School of Music (1977-1981)

## **Judy Anderson, Administrative Secretary To the Dean of Music (1982)**

## **Eugenia R. Richardson, Secretary (1979)**

## **Betty Allen, Voice (1978)**

Wilberforce U. Hartt School of Music, Wittenberg (DHL). Coached with More, Segera, Ulanovsky, Frijsch, Milanov, New York debut in Town Hall, 1958. Operatic debut, Teatro Colon, 1964. Appearances with Bernstein, Munch, Maazel, Boulez, Ormandy, Stokowski, Leinsdorf, Casals, Caldwell. Numerous recordings, recitals, and television appearances. Faculty, Manhattan School of Music. Guest artist with Philadelphia Opera Company.

## **Larry Almeida, Guitar (1983)**

B.M. (Guitar) San Francisco Conservatory of Music. M.A. (Guitar) San Francisco State University. Studies on Guitar with Michael Lorimer and Aaron Shearer. Instructor in Guitar San Francisco Conservatory, Preparatory, Extension, and Collegiate Departments. Instructor NCSA Community Music School. Extensive solo and chamber performances on the West Coast.

## **Rebecca Barrow, Piano, Basic Musicianship (1965)**

B.M., Milikin University; student of Elizabeth Travis. M.S., The Juilliard School; student of Irwin Freundlich. Also studied with Jacob Lateiner, Olegna Fuschi, Guido Agosti, Chamber music study at Yale Summer School of Music and Art. Finalist in Merriweather Post contest. Dasch Award winner. Soloist with Austin, Texas Symphony as winner of Brewster-Allison award. Concerts in Italy and Mexico. Member of Phi Kappa Lambda, Fulbright grant to Italy, 1968-1969.

## **William Beck, Voice, Opera (1969)**

A.B. Duke University; M.M., Manhattan School of Music. Teaching Fellowship at Tulane University. Graduate studies at the Juilliard School. Leading baritone at New York City Opera for nine seasons. Made guest appearances in many opera companies, such as San

# MUSIC FACULTY

Antonio, Baltimore, Philadelphia, Miami, Central City, New York, etc. singing a variety of roles from a repertoire of over one hundred operas. Also is active as a stage director for several companies including the National Opera Company of Raleigh. Sang and directed at the Brevard Music Center. For three years was head of the Apprentice Singers' Program at the Colorado Opera Festival. Recently directed operas in Toledo, Dayton, and Charleston and was the Festival stage director at the 1978 Opera Festival at Duke University.

## **Frederick Bergstone, French Horn; Clarion Wind Quintet (1965)**

B.M., University of Southern California; graduate studies at The Juilliard School. Student of Fred Fox, George Hyde, James Chambers. Principal hornist, Kansas City Philharmonic. Performer with New York City Opera Orchestra, Musica Aeterna, New York Chamber Music Society, Brass Arts Quintet, Carmel Bach Festival, Cabrillo Music Festival, San Luis Obispo Mozart Festival, New York Philharmonic, Pittsburgh Symphony. Taught at Conservatory of Music, University of Missouri at Kansas City; Duke University and Salem College. Hornist with the Clarion Wind Quintet and Piedmont Chamber Orchestra.

## **Ronald Borrer, Trombone (1978)**

M.M., M.M.A., D.M.A., Yale University. Student of John Swallow. Additional teachers: Keith Brown, Betty Glover, and Lewis Van Haney. Past winner of Henry J. Cabot Prize and Mary M. Fowler Award at Tanglewood. Former member of U.S. Army band. Columbus, New Haven, and Wichita Symphony Orchestras. Current member of New York City Ballet Orchestra, American Composers, Musica Aeterna, and N.Y. Pops Orchestras, Parnassus, N.Y. Cornet and Sackbut Ensemble, and Opera Orchestra of New York. Performs regularly with the Chamber Music Society of Lincoln Center, Mostly Mozart Festival, and 92nd Street Y Chamber Orchestras,

Group for Contemporary Music, Ensemble for Early Music, Waverly Consort. Recent album of Solo Trombone music has received critical acclaim. Faculty of Hartt School of Music, State University of New York at Stony Brook.

## **Charles Bressler, Voice (1978)**

Graduate, Juilliard School of Music; appearances in opera, recital oratorio with orchestra; and chamber music in Eastern and Western Europe, the Far East, North and South America. Original tenor with New York Pro Musica. Appearances at such international festivals as Prague, Dubrovnik, Lucerne, Versailles, Bordeaux, and Helsinki. Numerous recordings. Best Male Singer award in Paris Theatre des Nations Festival for the role of Daniel in "The Play of Daniel." Opera in San Francisco, Santa Fe, and Washington. Appearances with all major symphonies under Bernstein, Reiner, Krips, Steinberg, Leinsdorf, Munch, Maazel, Abravanel and Wallenstein. Faculty Mannes College of Music and Manhattan School of Music.

## **Philip Dunigan, Flute (1965), Clarion Wind Quintet**

Studies at The Juilliard School: Student of Arthur Lora, Julius Baker, William Kincaid and Harold Bennett. Member of orchestras of Royal Ballet, Inbal Dance Theatre, New York City Ballet, New York City Opera, American Opera, Concert Opera Association, Tottenberg Chamber Ensemble. Contemporary Chamber Ensemble. Symphony on the Air. Taught at Cape Cod Conservatory, Riverdale School of Music and Queens College, New York. Flutist with Clarion Wind Quintet and Piedmont Chamber Orchestra.

## **John Ellis, Oboe (1984)**

Studies at Immaculate Heart College, Los Angeles, California. Studied with Norman Benno. Held faculty positions at Pepperdine College, Claremont College, University of California (1969-1978). Principal oboe: Pasadena Symphony; Beverly Hills Symphony, Igor Stravinsky; Ojai Festival Orchestras, Pierre Boulez, Ingolf Dahl, Michael Tilson Thomas. Principal Oboe: 20th century Fox; Universal Studios, Warner Brothers, Columbia Studios, RCA—Scores & Conductors: Cleopatra—Alex North; Dr. Zhivago—Maurice Jarre; Towering Inferno, Earthquake, Jaws I & II, The Cowboys, Superman I, Close Encounters—John Williams. Planet of the Apes, The Waltons TV Series—Jerry Goldsmith & Arthur Morton. Recordings with Barbra Streisand, The Carpenters, Diana Ross, Olivia Newton John, John Denver. Recordings, Schwann Catalogue—Columbia Chamber Orchestra, Igor Stravinsky. Soloist with Los Angeles Chamber Orchestra—Neville Marriner, The Roger Wagner Chorale Russian Tour (1974), California Chamber Symphony—Aaron Copland. Performances with Jean Pierre Rampal. Special Award 1978. National Association of Arts & Sciences—Most Valuable Player of the Year, Double Reed.

## **Richard Fiske, Basic Musicianship (1983)**

B.M.E., (Pi Kappa Lambda) and B.M. in Horn, Oberlin Conservatory; M.M. in Horn, Manhattan School of Music, D.M. (with distinction) in instrumental conducting, Indiana University (1983). Studies in solfege with Louis Martin, Renee Longy (NYC), Annette Dieudonne, Nadia Boulanger (Fontainebleau and Paris). Mahler scholar, associate professor of Music and Conductor Virginia State College strings and orchestra; associate instructor in Theory, Indiana University; guest conductor, Tasmanian Symphony, Australian Broadcasting Commission; recordings and concerts; conductor/music director Salisbury Symphony Orchestra (1984).



# MUSIC FACULTY

## **Walter Gray, *Style and Literature* (1979)**

B.S. Duquesne University; M.M., University of Wisconsin; Ph.D., University of Wisconsin. Received Fulbright Scholarship 1972. Former faculty member Fleming College, Florence, Italy. Former faculty member University of Wisconsin. Recipient of University of Wisconsin's Chancellor's Prize for Distinguished Teaching. Publications in *Music Review* and *Music Quarterly*.

## **Marian Hahn, *Piano* (1980)**

A.B. (Phi Beta Kappa), Oberlin College, M.M., Juilliard School. Studies with John Perry, Ilona Kabos, Leon Fleisher. Prizewinner, Concert Artists Guild Auditions, North Carolina Symphony Young Artist Competition. Busoni International Competition. Finalist, 1976 Leventritt Competition. Concertized extensively across U.S. Soloist with Cleveland Orchestra and North Carolina Symphony. Recital tours of Europe 1983, 1984. Participant Marlboro and Grand Teton Music Festivals.

## **James Houlik, *Saxophone* (1971), *Director of Special Programs* (1977)**

B.S., New York State University at Fredonia; M.S., University of Illinois. Additional study, Eastman School of Music. Student of Sigurd Rascher, recitalist, soloist with orchestra and wind groups, saxophone clinician. Frequent performances throughout the United States, Europe and Japan. Recital recording on Golden Crest Records. Former international Coordinator of the World Saxophone Congress. Editor of saxophone music and author of numerous published articles. Music reviewer for *Woodwind World Magazine*. Music faculty, Ball State University, East Carolina University, Catholic University.

## **William J. Huesman, *Piano Technician* (1981)**

Keyboard Craftsman Diploma, New England School of String Keyboard Technology; Staff Technician for the Stevens Center; Owner, Salem Keyboard Craftsman — Piano Rebuilders.

## **James Massie Johnson, *Percussion* (1965)**

B.M., Cincinnati Conservatory; M.M. (Musicology), Manhattan School of Music. Edited Solo Lute Music of John Dowland. Principal Timpanist, St. Louis and Birmingham Symphonies. Columbia Records. Head of Percussion and Music History Departments, Brevard Music Center. First Distinguished Alumni Award, Brevard Music Center (1969). Outstanding Educators of America Award (1971).

## **Norman Johnson, *Opera* (1968)**

B.S., M.S., The Juilliard School. Founder and General Director, Piedmont Opera Theatre. Artistic Director and conductor, Denver Lyric Opera, 1967-72. Conducting staff, Central City Opera Festival, 1962-70. Associate Conductor, Oratorio Society of New York, 1955-64. Coach, Metropolitan Opera National Company, 1965. Faculty, Peabody Conservatory of Music, 1964-68. Visiting faculty, University of Colorado, 1970. Music Director, Manhattanville Summer Opera Workshop, 1979-80. Music Director and Conductor, North Carolina Summer Festival, 1973. Guest conductor, Cincinnati Opera, 1974; Charlotte Symphony, 1976; Augusta Opera, 1977-79; Artists Internationale. Providence, 1979. Conductor, Winston-Salem Symphony Chorale, 1975-80. Listed, *Who's Who in America*.

## **Eric Larsen, *Piano* (1979)**

B.M. with Distinction, University of Wisconsin; M.M. and Doctoral study at Manhattan School of Music. Piano studies with Pierre Sancan (Paris Conservatory), Dora Zaslavsky, Carroll Chilton and Jack Radunsky. Chamber Music studies with Artur Balsam in New York. Frequent solo performances throughout the United States, Europe and Scandinavia. Radio broadcasts in New York City and Chicago. Recorded for Hessischer Rundfunk (Frankfurt). Collaborator with many distinguished artists. Recipient of Mellon Foundation-NCSA Major Faculty Development Grant (1984). Former faculty, Manhattan School of Music Preparatory Division.

## **Robert Listokin, *Clarinet* (1965) *Clarion Wind Quintet***

Studies at Juilliard with Daniel Bonade. Graduated 1956 with first prize. Clarinetist with Symphony of the Air, Columbia, RCA and other recording orchestras. Chamber music with Aeolian Chamber Players, New York Festival Winds, New York Chamber Soloists, Clarion Wind Quintet. Toured exclusively in U.S. and South America as soloist with the Claremont String Quartet, Razoumovsky Quartet, and the Piedmont Chamber Orchestra. Chamber music recordings on Everest, Columbia, CRI, Golden Crest, and a solo recording on Golden Crest Records.

## **Robert Marsh, *Violoncello* (1977)**

A.B. (magna cum laude, Regents Honor Award) and M.M. Hartt College of Music. Principal cello, Atlanta, Cincinnati, Dallas, Oklahoma City Symphony Orchestras. Assistant principal cello, New Orleans Philharmonic, Hartford (Conn.), Seattle Symphony Orchestras. Teacher of cello at Southern Methodist, Oklahoma City and Mercer Universities.



# MUSIC FACULTY

## **Raymond Mase, Trumpet (1977)**

B.M. New England Conservatory of Music. Member of the American Brass Quintet (1973). Also member of the American Symphony, principal trumpet of the American Composers Orchestra, Jupiter Symphony, and Bethlehem Bach Festival Orchestra, and was soloist with Boston Pops, Naumberg Orchestra, Aspen Chamber Symphony. Founding member of the New York Cornett and Sackbut Ensemble, a group specializing in the performance of early music on original instruments. Has performed with the New York Philharmonic, Boston Symphony Orchestra, and was principal trumpet of the 1980 Casals Festival Orchestra. During the 1983-1984 season he was heard in over 35 solo recitals nationwide with organist Richard Morris with the popular Columbia Artist attraction "Toccatas and Flourishes." Also on faculties of Brooklyn College, Hartt College of Music, and Aspen Music Festival.

## **Clifton Matthews, Piano (1968)**

Early studies at the Conservatory of Kansas City with Wiktor Labunski; B.S., M.S., Juilliard School of Music, student of Irwin Freundlich. Studied also with Victor Babin at Aspen and Tanglewood; with Friedrich Wuehrer at Hochschule for Musik, Munich, under Fulbright grant, with Guido Agosti at Academia Chigiana in Siena where he was a recipient of the Casella Prize. Concerts throughout Europe and United States. Music faculty, Skidmore College, University of North Carolina at Chapel Hill. Annual summer master class at the Tibor Varga Festival in Sion, Switzerland, since 1974.

## **David Mills, Tuba (1984)**

B.M., University of Miami. Graduate studies, University of Miami, Manhattan Conservatory, Institute of Advanced Musical Studies, Switzerland, Holland and Germany. Faculty, Winthrop College. Principal tubist and soloist, Charlotte Symphony. Member, Carolina Brass Chamber Music Ensemble, Charlotte Symphony Brass Quintet. Music Director, Charlotte Wind Ensemble. Performances with the North Carolina Symphony, Greensboro Symphony, Piccolo Spoleto Festival Orchestra (principal tuba), Delft Ginestelijk Orkest, Holland (principal tuba), the Hague Philharmonic, Manhattan Civic Orchestra (principal tuba), Aspen Philharmonic Orchestra (principal tuba.)

## **John S. Mueller, Organ and Harpsichord (1967)**

B.M., Oberlin College; M.M., University of Michigan; D.M.A., Boston University. Studies under Arthur Poister, Robert Noehren and Vernon de Tar. Received Fulbright Grant for year of study with Helmut Walcha, Germany. Formerly taught at Flora MacDonald College, Longy School of Music. University organist and choirmaster, Harvard University summer school. Head of organ department, Salem College.

## **Matilda Nickel, Opera Lab (1974)**

B.M., M.M., American Conservatory, Chicago. Fulbright Fellowship for study in Germany. Debut, Wigmore Hall, London. Tours of Europe and North America. Leading roles with opera companies in Seattle, Honolulu, San Diego, Denver, Chicago, Baltimore, Washington, Winston-Salem. Created leading soprano role in Dominick Argento's "Colonel Jonathan the Saint." Soloist, Music in Our Time series, Composers' Forums, New York City and Composers' Conference, Bennington. Awards from Sullivan Foundation and National Federation

of Music Clubs. Faculty, Interlochen Music Camp, Ohio State University and Manhattanville summer Opera Workshop.

## **Sally Peck, Viola (1975)**

Scholarship studies at University of Utah, San Francisco Conservatory and Aspen Institute. Protege of master violist William Primrose. Performed chamber concert tours with Griller String Quartet (1948-1950). Principal violist, Utah Symphony (1950-1975); performed most major viola works as soloist with the symphony and was viola soloist for Vanguard recording of Ralph Vaughan Williams "Flos Campi." Recorded ninety major orchestral works and toured USA, Europe and South America. Artist faculty member Music Academy of the West ten seasons. Sun Valley Music Camp, Taos School of Chamber Music. Co-founder and instructor Treasure Mountain Festival of Arts. Associate Professor of music, University of Utah (1950-1975). Principal violist Ballet West Opera and member Utah String and Piano Quartets.

## **Patricia Pence-Sokoloff, Harp (1968)**

B.S. State University, Westchester, Pa. Professional Study, University of Pennsylvania; Temple University; University of Colorado; North Carolina University, Chapel Hill; Harvard University. Student of the late Carlos Salzedo; Edna Phillips, Principal harpist for Philadelphia Orchestra; Alice Chalifoux, principal harpist for Cleveland Orchestra and head of Salzedo School. Instructor in harp. University of North Carolina at Chapel Hill and Salem College and National Music Camp, Interlochen, Michigan, Principal harpist, Winston-Salem Symphony. Harp Instructor for Salem Summer School, Asolo, Italy.

## **Peter James Perret, Coordinator of Orchestral Activities and Conducting (1983)**

Premiers Prix in Oboe, Chamber Music, Diplomes Superieures in Chamber Music, Con-

# MUSIC FACULTY

ducting, Conservatoire Royal de Bruxelles; Diplomas in Conducting, Opera Conducting Academia Chigiana, Siena, Italy. Studies with James Dixon, Rene Defossez, Sergiu Celibidache. Winner of Besancon (1964), Florence (AIDEM 1970) Competitions. Head of Music Department, Swiss Broadcasting Corporation, 1966-72. Professor, Chamber Music, Conservatoire de Geneve. Exxon/Arts Endowment Conductor, Buffalo Philharmonic Orchestra, 1976-1979. Recordings: Orchestra de la Suisse Romande, Hessischer Rundfunk (Frankfurt), RTB (Brussels), etc. Musical Director, Winston-Salem Symphony. NCSA faculty (1980).

## **Lynn Peters, Double Bass (1972)**

B.M.E., M.M. (Double Bass) Indiana University. Student of Murray Grodner. Played with Colorado Philharmonic, Milwaukee Symphony, Detroit Symphony Orchestra, and Piedmont Chamber Orchestra. Instructor of Double Bass at University of North Carolina, Greensboro. Currently Principal Double Bass with Winston-Salem Symphony. Solo album on UBRES Records.

## **Mark Popkin, Bassoon (1965) Clarion Wind Quintet**

A.B. Brooklyn College, M.S. Stevens Institute of Technology. Student of Manuel Zegler and Simon Kovar. Played with the Houston Symphony, the New Jersey Symphony (principal), New York City Center Opera (principal), the New York Philharmonic, and currently with the Y Chamber Orchestra, the Mostly Mozart Festival Orchestra and the Chamber Society of Lincoln Center. Recordings with the Columbia and RCA Victor recordings orchestras, Golden Crest Records, and Educio Records. Formerly visiting instructor at Queens College of the City University of New York and Duke University. Publications by The Instrumentalist Co., The Music Teachers National Association and the Theodore Presser Co., Founder and director of the Glickman-Popkin Bassoon Camp.

## **Elaine Lee Richey, Violin (1974)**

Graduate of the Oberlin Conservatory and the Curtis Institute of Music. Assistant to Ivan Galamian at Curtis and at the Meadowmount School. Winner of the Walter Naumberg Competition. Former Concertmaster, New Haven and Charlotte Symphonies. First Violinist of the Razoumovsky Quartet. Artist in residence as teacher, soloist and with the Razoumovsky at Snowbird for the University of Utah Summer Institute of the Arts. Faculty, Bowdoin Summer Music Festival in Brunswick, Maine.

## **Ronald Rudkin, Theory, Jazz (1976)**

B.M. Magna Cum Laude, East Carolina University; M.M. University of Michigan; graduate teaching fellow, University of Michigan; studied flute with Keith Bryan, clarinet with John Mohler and David Wright, saxophone with James Houlik and Larry Teal; studied theory pedagogy with Dr. Asher Zlotnik; played with the Nashville Symphony Orchestra, Nashville Pro Musica, and New Music Group; performs with various jazz and dance bands, and for recordings for albums, television, and jingles.

## **Sherwood Shaffer, Composition, Form & Analysis (1965)**

B.M. Curtis Institute of Music; M.M. Manhattan School of Music, Composition student of Bohuslav Martinu and Vittorio Giannini, musicology studies with Joseph Braunstein. Taught at Manhattan School of Music. Composer, conductor. Major performance credits throughout North America (including Lincoln Center), South America, Europe (including the International Music Festival at Aalborg, Denmark), and Japan. His Quintet No. 2, written for the Clarion Woodwind Quintet, was chosen for PBS and Voice of America broadcasts in celebration of the Bicentennial 1976 and his opera "Winter's Tale" was nominated by the Charlotte Opera Association for Opera America's first Composers' Showcase 1981. A number of his compositions have been funded/

commissioned by such arts groups as the National Endowment for the Arts, Washington, D.C., Meet the Composer of New York City, and the North Carolina Arts Council. Outstanding Educators of America awards 1972 and 1974.

## **Aaron Shearer, Guitar (1981)**

From Anatone, Washington, studied theory William Brandt, Washington State University and with Thomas Simmons, Columbia School of Music, Washington, D.C. Also studied with Hugh O'Megher, harpsichordist of Baltimore. Solo performances and workshops throughout the United States and has performed intermittently with the National Symphony and with the Washington Opera Society and also under the direction of Robert Kraft and Igor Stravinsky. Member of Board of Directors of Guitar Foundation of America. Inaugurated guitar Departments of American University, Catholic University and Peabody Conservatory of Music. Author of six instruction texts for classical guitar.

## **Stephen B. Shipps, Violin (1980)**

B.M. with honors, M.M. Performer's Certificate, Outstanding Graduating Senior in Music, Indiana University. Student of Josef Gingold in violin, Keith Brown in Conducting, William Primrose, Janos Starker and Menahem Pressler in chamber music. Violin work with Ivan Galamian and Franco Gulli. Soloist with Dallas, Indianapolis and Omaha Symphonies with conductors Arthur Fiedler, Louis Lane, Richard Hayman, Thomas Michalak and Brian Priestman. At twenty, named to first violins, Cleveland Orchestra; at twenty-two associate concertmaster, Dallas Symphony; and at twenty-four concertmaster of Casals Festival; 1979 guest concertmaster, Seattle Symphony. Conductor, Music Academy of West Michigan University, Festival of a Thousand Oaks, Omaha Symphony. Nebraska Sinfonia; also for pops personalities Billy Taylor, Anna Maria Alberghetti, Doc Severinson.

# MUSIC



*Virtuoso flutist Ransom Wilson teaches a master class*



# MUSIC

## Guest Artists

Throughout the academic year distinguished musicians visit the campus for performances, master classes, and information instruction sessions, in addition to discussions concerning professional life. Of primary importance is the communication between students and professionals of the highest rank, not only about the craft of music but also the business of music.

During the 1983-84 season, visiting artists included: Sandra Miller, flute; Kenneth Frazelle, composer, Dr. James Koufman, Division of Otolaryngology, Bowman Gray School of Medicine on "Problems of the Professional Voice User"; David Bilger, saxophone; Ben Kaplan, piano; David Shifrin, clarinet, and William Dopman, piano; Sharon Robinson, violoncello; Jaime Laredo, violin; Louis Goldstein, piano; Gianna Rolandi, voice; Clifford Tretick, flute (NCSA alumnus); Arden Trio (Suzanne Ornstein, violin, Clay Ruede, violoncello, Thomas Schmidt, piano); Jack Henningan, organ; Allan Gordon, attorney, on "Musicians and the Law"; Henning Christensen, builder of string instruments; Claudia Bloom, violin, and Madeline Bloom, piano; Ciompi String Quartet; Stephen Robinson, guitar; Joan Lippincott, organ; Charles Castleman, violin; Harold Jones, flute, Career Development Seminar; Elysa LeBron, arts management, Career Development Seminar; Sarah Johnson, violin, Career Development Seminar; Elizabeth Roberts, arts management, Career

Development Seminar; Herbert Hoffman, organ; Alumni Showcase (John Spuller, double bass, Steve Kirkman, percussion, Stephen Pollock saxophone, Robert Klapp, guitar); Franco Gulli, violin; Ransom Wilson, flute (NCSA alumnus); Bruce Levin, accountant, on "Financial Matters"; Marvin Lamb, composer.

Guest conductors included Otto Werner Mueller, Roland Bader, Michael Haithcock, and Ling Tung.

## Faculty Performances

The faculty of the School of Music maintains active concert careers presenting many recitals annually on the NCSA campus, as well as over 250 concerts annually across the United States, Canada, Europe, Israel, and South America.

## 1983-84 Highlights

The first of a series of ALUMNI SHOWCASE performances premiered in the spring of 1983. Recent North Carolina School of the Arts School of Music alumni Christopher Deane, Steven Kirkman, Robert Klapp, Stephen Pollock, and John Spuller, presented a concert of music by North Carolina School of the Arts resident composer Sherwood Shaffer. The performance was highlighted by premieres of two works commissioned by the performers and written expressly for them.

The ONYX Contemporary Ensemble opened its 1983-1984 season with a multimedia piece created and presented by students of the various schools and concluded with a night of fully staged students' works. The purpose of the organization is to provide experience in the performance of new music, dance, and theater, to its members.

Performances by the North Carolina School of the Arts orchestra included concerts guest conducted by Otto Werner Mueller, Roland Bader, and Ling Tung. The orchestra also presented the annual Mozart Birthday Concert with solo performances by student concerto winners.

# MUSIC PROFESSIONAL AFFILIATE



*Piedmont Opera Theatre presentation of "La Bohème," 1983*

## **PIEDMONT OPERA THEATRE**

**Norman Johnson, General Director**

Piedmont Opera Theatre, a professional opera company based in Winston-Salem, opened in September 1978 with a production of Verdi's *RIGOLETTO*. Since then Piedmont Opera Theatre's artistic successes have attracted national attention: "Piedmont Opera Theatre has become a regional company of solid stature and imagination. Its *TALES OF HOFFMANN* had all the qualities for success." (*Opera News*) "Quality was unmistakable in the *DON GIOVANNI* production." (*Musical America*) "With *LA BOHEME*, Norman Johnson gave Winston-Salem good reason to support his plan to expand Piedmont Opera's season." (*Opera News*) Piedmont Opera Theatre has been a pioneer in cooperative ventures with other opera producers in the Southeast, sharing productions with companies in Augusta (Ga.), Chattanooga (Tenn.), Mobile (Ala.), Charlotte (N.C.), and Louisville (Kentucky Opera).

Piedmont Opera Theatre is a member of Opera America, a charter member of the Southern Opera Conference, and funded member of the Winston-Salem Arts Council. NCSA personnel are involved in numerous ways in Piedmont Opera Theatre's productions.

# MUSIC PROFESSIONAL AFFILIATE

## Board of Directors

### Officers:

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 Taylor Shipley  
 Anne Skinner  
 Martin Sokoloff  
 Michael Tierney  
 Diana Wilson  
 Edwin G. Wilson  
 Frances W. Wilson





# MUSIC

## Facilities

The School of Music is located in the original building of the School of the Arts and in the Workplace, which was opened in the spring of 1978. Both contain teaching studios, practice rooms, offices, rehearsal rooms, and classrooms, and piano laboratories for classroom instruction. In the fall of 1981 the School of Music occupied new teaching studios in part of the newly reconstructed Gray Building.

Crawford Hall, a modern air-conditioned concert auditorium, houses the Sarah Graham Kenan organ which was designed specifically for Crawford Hall by Charles Fisk, a Dowd harpsichord which was presented to the School by Mr. and Mrs. R. Philip Hanes, Jr., a Hamburg Steinway, and a Baldwin concert grand. Chamber solo recitals are presented in the more intimate Recital Hall.

The newly renovated Roger L. Stevens Center for the Performing Arts, located in downtown Winston-Salem, serves as a major performance center for the School of Music performances.

Opera productions take place in Agnes de Mille Theater, which is also the location of collaborative efforts with the Schools of Dance and Drama.

## Courses of Study

The School of Music awards the Bachelor of Music Degree, the College Diploma in Music, and the High School Diploma with a concentration in Music.



# MUSIC

## **Bachelor of Music Degree**

This degree program is especially recommended for those who will wish to pursue graduate work, and for those desiring not only musical preparation, but also the added perspectives and skills developed in a liberal arts curriculum. It includes the specific general studies courses listed under the requirements for each major.

The program of study leading to the Bachelor of Music Degree consists of three phases, all of which are concurrent with private lessons and extensive performance experience.

**Phase I Basic Musicianship:** Development of fundamental skills in reading and interpreting notation.

**Phase II Studies in style, repertoire, specialized skills courses, and electives:** This phase may begin at any time after proficiency in Phase I Basic Musicianship is established.

**Phase III The Final Year:** A culmination of musical training and an "opening forward" to the experience of music as a profession. The individualized curriculum for each student may include: pre-professional activities, special performance projects, apprenticeship programs, courses in preparation for graduate study, career strategies for survival and success in the various branches of music, and other courses and projects. The professional expertise of the entire faculty as well as many guests, is available to the

student in constructing and pursuing the course of study.

## **Diploma in Music (College)**

The Diploma Program is designed for those who wish to concentrate entirely in musical studies. It includes all components of the music curriculum for the Bachelor of Music Degree, and requires no courses outside the School of Music. However, all voice majors in the School of Music are required to take one year each of Italian, French, and German. Students may elect or audit general studies courses after consultation with a representative of the Department of General Studies and with the approval of the Dean of Music.

## **High School Diploma**

All pre-college students follow the full curriculum leading to the North Carolina state high school diploma (see catalog description for High School General Studies) with concentration in Music as follows:

**Music 400 Private Instruction** (every term) and

**Music 590 Studio Class** (every term) 1/2 unit per year

**Music 001, 002, 003 (high school)**

**Music 101, 102, 103 (college) Basic Musicianship** (Upon completion) 1/2 unit

**Music 104 Basic Form and Structure** and/or

**Music 574 Chorus or Music 576 Cantata Singers** (three terms) and/or

**Ensemble as assigned** (every term) 1 unit per year.

Pre-college students who complete Phase I may be allowed to proceed to Phase II of the curriculum upon recommendation of the faculty and approval of the Dean of Music.

# MUSIC

## Special Students

The School of Music offers private instruction on instruments and voice and course work for special students who qualify.

Admission is by permission of the instructor and approval of the Dean. See Admission Procedure and Special Student Fees.

## Student Performance

Performance is the ultimate concern in the School of Music. The program is designed to provide the broadest possible performance opportunities for each student. The Symphony Orchestra, Wind Ensemble, Chamber Chorus, Jazz Ensemble, Percussion Ensemble, Opera Workshop, and chamber groups in every medium provide traditional group performance experiences through regular rehearsals and frequent performances. Student performances are presented on the weekly Performance Hour, an important event in the schedule of all music students. In addition student solo recitals are presented during the school year. Opportunities to perform as soloist with the School of the Arts orchestra in each of its concerts are open through regularly scheduled concerto competitions.

The cooperative efforts with other professional schools (Dance, Drama, Design and Production) result in important performance experiences. Performances have included stage productions of "Kiss Me Kate," "Strider," and "Dialogues of the Carmelites," and staged productions of ballet which included An Evening of Ballets by August Bournonville, staged by Hans Brenaa of the Royal Danish Ballet, with music by Helster and Paulli, and ballets set to the music of Britten, Bach, Tchaikovsky, a work by Charles Ives and North Carolina School of the Arts student composer Marc Hoffman.

School of Music student performers are often involved in tours of North Carolina. These tours, which are organized and sponsored by the School, provide challenging performance experiences in realistic circumstances. Organ students have opportunities to travel as a group to France, Italy, Germany and Holland to examine and play the historic organs of Europe. Master classes are given by some of Europe's outstanding artists.

Collectively, the performance outlets open to students provide a substantial opportunity for growth toward professionalism.



*Leonard Bernstein rehearses the NCSA Orchestra. Isaac Stern is the guest soloist.*



# MUSIC



...ala opening of the Stevens Center in 1983.



*"The Dialogues of the Carmelites"*

# MUSIC

## Requirements by Major

### Brass

Total Credits 144

Music Minimum 108

\*General Studies 36 Minimum

Phase I	Credits	Phase II	Credits
MUS 400 Major Instrument	9	MUSIC 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
MUS 101, 102, 103 Basic Musician-ship	6	MUS 201-205 Literature and Styles Courses	15
MUS 104 Basic Form and Structure	3	MUS 397 Performance Attendance	2
MUS 397 Performance Attendance	1	Large and/or small ensemble as assigned minimum	6
MUS 574 Chorus	3	MUS 588 Symphonic Repertoire for Winds minimum	3
or 576 Cantata Singers	3	Music Electives	3
Large and/or small ensemble as assigned minimum	3	*General Studies Requirements: (2 courses per term year 1)	
*General Studies Requirements: 2 courses per term			
GES 101, 102, 103	6		GES 211, 212, 213
			6
GES 121, 122, 123	6	Electives (2 courses per term year 2)	6
		Electives	12

### PHASE III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 27 credits in Music courses and projects

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

\*General Studies Requirements:

It is expected that all General Studies will be completed prior to admission to Phase III. For additional information regarding requirements for the Degree see pages 107-108.

### Composition

Total Credits 155

Music Minimum 119

\*General Studies 36 minimum

Phase I	Credits	Phase II	Credits
MUS 400 Composition	9	MUS 400 Composition	18
MUS 110 Analysis and Composition Techniques	3	MUS 211, 212, 213 Instrumental Techniques for Composers	3
MUS 101, 102, 103 Basic Musician-ship	6	MUS 210, 310 Analysis for Composition Techniques	6
MUS 300 (Piano) (3 terms or proficiency)	3	MUS 201-205 Literature and Styles Courses	15
MUS 397 Performance Attendance	1	MUS 300 (Piano) (3 terms or proficiency)	3
MUS 574 Chorus	3	MUS 314 Orchestration	6
or 576 Cantata Singers	3	MUS 317 Instrumental Conducting	6
*General Studies Requirements: (2 courses per term)		or 377 Choral Conducting	6
GES 101, 102, 103	6	MUS 301-305 Form and Analysis	5
GES 121, 122, 123	6	MUS 397 Performance Attendance	2
		MUS 574 Chorus	
		or 576 Cantata Singers	3
		*General Studies Requirements: (2 courses per term year 1)	
		GES 211, 212, 213	6
		Electives	6
		(2 courses per term year 2)	
		Electives	12

Mus 104 is not required of composition majors

### PHASE III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 27 credits in Music courses and projects.

\*General Studies Requirements: It is expected that all General Studies will be completed prior to admission to Phase III.

For additional information regarding requirements for the Degree see pages 107-108.

# MUSIC

**Guitar**  
 Total Credits 138  
 Music minimum 102  
 \*General Studies: 36 minimum

Phase I	Credits	Phase II	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
MUS 101, 102, 103 Basic Musician-ship	6	MUS 201-205 Literature and Styles Courses	15
MUS 104 Basic Form and Structure	3	MUS 221, 222, 223 Guitar Literature	3
MUS 397 Performance Attendance	1	MUS 397 Performance Attendance	2
MUS 574 Chorus or 576 Cantata Singers	3	MUS electives	3
Small ensemble as assigned minimum	1-3	Small ensemble as assigned minimum	2-6
*General Studies Requirements (2 courses per term)		*General Studies Requirements (2 courses per term year 1)	
GES 101, 102, 103	6	GES 211, 212, 213	6
GES 121, 122, 123	6	Electives (2 courses per term year 2)	6
		Electives	12

**Phase III**  
 An individual course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.  
 A minimum of 27 credits in Music courses and projects.  
 All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.  
 \*General Studies Requirements:  
 It is expected that all General Studies will be completed prior to admission to Phase III.  
 For additional information regarding requirements for the Degree see pages 107-108.

**Harp**  
 Total Credits 144  
 Music Minimum 108  
 \*General Studies: 36 minimum

Phase I	Credits	Phase II	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590	6
MUS 101, 102, 103 Basic Musician-ship	6	MUS 300 (Piano) 3 terms or proficiency)	3
MUS 104 Basic Form and Structure	3	MUS 201-205 Literature and Style Courses	15
MUS 300 (Piano) (3 terms or proficiency)	1	MUS 397 Performance Attendance	2
MUS 397 Performance Attendance		Large and/or small ensemble as assigned minimum	3
MUS 574 Chorus or 576 Cantata Singers	3	MUS Electives	6
*General Studies Requirements: (2 courses per term)	6	*General Studies Requirements: (2 courses per term year 1)	6
GES, 101, 102, 103	6	GES 211, 212, 213	6
GES 121, 122, 123		Electives (2 courses per term year 2)	6
		Electives	12

**Phase III**  
 An individual course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.  
 A minimum of 27 credits in Music courses and projects.  
 All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.  
 \*General Studies Requirements:  
 It is expected that all General Studies will be completed prior to admission to Phase III.  
 For additional information regarding requirements for the Degree see pages 107-108.



# MUSIC

## Organ

Total Credits 148

Music Minimum 112

\*General Studies: 36 minimum

Phase I	Credits	Phase II	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
MUS 101, 102, 103 Basic Musician-ship	6	MUS 574 Chorus or 576 Chamber Chorus	3
MUS 104 Basic Form and Structure	3	MUS 201-205 Literature and Styles Courses	15
MUS 397 Performance Attendance	1	MUS 158 Accompanying	3
MUS 574 Chorus or 576 Cantata Singers	3	MUS 397 Performance Attendance	2
MUS 300 (Piano)	3	MUS 377 Choral Conducting	6
*General Studies Requirements: (2 courses per term)		MUS 131, 132 Organ Literature and History (required)	2
GES, 101, 102, 103	6	plus 2 of the following four 133, 231, 232, 233	2
GES 121, 122, 123	6	*General Studies Requirements: (2 courses per term year 1)	
		GES 211, 212, 213	6
		Electives	6
		(2 courses per term year 2)	
		Electives	12

## Phase III

An individual course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 27 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

\*General Studies Requirements:

It is expected that all General Studies will be completed prior to admission to Phase III.

For additional information regarding requirements for the Degree see pages 107-108.

## Percussion

Total Credits 141

Music Minimum 105

\*General Studies: 36 minimum

Phase I	Credits	Phase II	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
MUS 101, 102, 103 Basic Musician-ship	6	MUS 201-205 Literature and Style Courses	15
MUS 104 Basic Form and Structure	3	MUS 397 Performance Attendance	2
MUS 397 Performance Attendance	1	Large and/or small ensemble and Percussion Ensemble as assigned minimum	6
MUS 574 Chorus or 576 Cantata Singers	3	MUS Electives	3
Large and/or small ensemble and Percussion Ensemble as assigned minimum	3	*General Studies Requirements: (2 courses per term year 1)	
*General Studies Requirements: (2 courses per term)		GES 211, 212, 213	6
GES, 101, 102, 103	6	Electives	6
GES 121, 122, 123	6	(2 courses per term year 2)	
		Electives	12

## Phase III

An individual course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 27 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

\*General Studies Requirements:

It is expected that all General Studies will be completed prior to admission to Phase III.

For additional information regarding requirements for the Degree see pages 107-108.

# MUSIC

## Piano

Total Credits 143  
 Music Minimum 107  
 \*General Studies: 36 minimum

Phase I	Credits	Phase II	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
MUS 101, 102, 103 Basic Musician-ship	6	Accompanying (Music 158 or 258)	3
MUS 104 Basic Form and Structure	1	MUS 201-205 Literature and Style Courses	15
MUS 397 Performance Attendance	3	MUS 151, 152, 153	5
MUS 574 Chorus or 576 Cantata Singers	1-3	251, 252, Piano Literature	2
Chamber Music as assigned minimum		MUS 397 Performance Attendance Chamber Music as assigned minimum	2-6
*General Studies Requirements: (2 courses per term)	6	Music Electives	3
GES, 101, 102, 103	6	*General Studies Requirements: (2 courses per term year 1)	6
GES, 121, 122, 123		GES 211, 212, 213	6
		Electives	6
		(2 courses per term year 2)	
		Electives	12

## Phase III

An individual course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 27 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

\*General Studies Requirements:  
 It is expected that all General Studies will be completed prior to admission to Phase III.

For additional information regarding requirements for the Degree see pages 107-108.

## Saxophone

Total Credits 138  
 Music Minimum 102  
 \*General Studies: 36 minimum

Phase I	Credits	Phase II	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
MUS 101, 102, 103 Basic Musician-ship	6	MUS 201-205 Literature and Styles Courses	15
MUS 104 Basic Form and Structure	3	MUS 397 Performance Attendance	2
MUS 397 Performance Attendance	1	Large and/or small ensemble and Saxophone ensemble as assigned	3
MUS 574 Chorus or 576 Cantata Singers	3	Music Electives	3
Large and/or small ensemble and Saxophone ensemble as assigned minimum	3	*General Studies Requirements: (2 courses per term year 1)	6
*General Studies Requirements: (2 courses per term)	6	GES 211, 212, 213	6
GES, 101, 102, 103	6	Electives	6
GES, 121, 122, 123	6	(2 courses per term year 2)	
		Electives	12

Saxophone students are urged to study clarinet and/or flute as secondary instruments.

## Phase III

An individual course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 27 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

\*General Studies Requirements:  
 It is expected that all General Studies will be completed prior to admission to Phase III.

For additional information regarding requirements for the Degree see pages 107-108.

# MUSIC

## Requirements by Major

### Strings

Total Credits 144

Music Minimum 108

\*General Studies: 36 minimum

Phase I	Credits	Phase II	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
MUS 101, 102, 103 Basic Musician-ship	6	MUS 201-205 Literature and Styles Courses	15
MUS 104 Basic Form and Structure	3	Large and/or small ensemble as assigned minimum	6
MUS 397 Performance Attendance	1	MUS 397 Performance Attendance	2
MUS 574 Chorus or 576 Cantata Singers	3	MUS 568 Symphonic Repertoire for Strings	3
Large and/or small ensemble as assigned minimum	3	MUS Electives	3
*General Studies Requirements: (2 courses per term)		*General Studies Requirements: (2 courses per term year 1)	
GES, 101, 102, 103	6	GES 211, 212, 213	6
GES 121, 122, 123	6	Electives (2 courses per term year 2)	6
		Electives	12

### Phase III

An individual course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 27 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

\*General Studies Requirements:

It is expected that all General Studies will be completed prior to admission to Phase III.

For additional information regarding requirements for the Degree see pages 107-108.

### Woodwinds

Total Credits 144

Music Minimum 108

\*General Studies: 36 minimum

Phase I	Credits	Phase II	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
MUS 101, 102, 103 Basic Musician-ship	6	MUS 201-205 Literature and Styles Courses	15
MUS 104 Basic Form and Structure	3	MUS 397 Performance Attendance	2
MUS 397 Performance Attendance	1	Large and/or small ensemble as assigned minimum	6
MUS 574 Chorus or 576 Cantata Singers	3	MUS 568 Symphonic Repertoire for Woodwinds	3
Large and/or small ensemble as assigned minimum	3	Music Electives	3
*General Studies Requirements: (2 courses per term)		*General Studies Requirements: (2 courses per term year 1)	
GES, 101, 102, 103	6	GES 211, 212, 213	6
GES, 121, 122, 123	6	Electives (2 courses per term year 2)	6
		Electives	12

### Phase III

An individual course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 27 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

It is expected that all General Studies will be completed prior to admission to Phase III.

For additional information regarding requirements for the Degree see pages 107-108.



# MUSIC

**Voice**  
 Total Credits 164  
 Music Minimum 123  
 \*General Studies: 41 minimum  
 Foreign Language—one year each French, Italian and German

Phase i	Credits	Phase ii	Credits
MUS 400 Voice Instruction	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
MUS 574 Chorus		MUS 201-205 Literature and	
or 576 Cantata Singers	3	Styles Courses	15
MUS 397 Performance Attendance	1	MUS 178 Keyboard for Singers	
MUS 101, 102, 103 Basic Musician-		MUS 271, 272, 273 Acting for	
ship	6	Singers	3
MUS 104 Form and Structure	3	MUS 274, 275, 276,	
MUS 170 Diction	3	277, 278 Vocal Literature	5
MUS 171, 172, 173 Dance/Movement		MUS 270, 370 Diction	4
for Singers	3	MUS 397 Performance Attendance	2
*General Studies Requirement:		MUS 574 Chorus or	
(2 courses per term)		576 Cantata Singers minimum	6
GES 101, 102, 103	6	MUS Electives	3
Mod Lang 1 101, 102, 103	9	*General Studies Requirements:	
		(2 courses per term)	
		GES 211, 212, 213	6
		Mod Lang 2 101, 102, 103	9
		*Elective	2
		Mod Lang 3 101, 102, 103	9
		*Chosen from any of the four	
		groups as listed under basic	
		requirements on pages 000-000.	

## Phase III

An individual course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 27 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

It is expected that all General Studies will be completed prior to admission to Phase III.

For additional information regarding requirements for the Degree see pages 107-108.



# MUSIC

## Course Descriptions

### **MUS 100 Applied Music Lessons for Matriculated Students** (½ hour per week) (1 credit per term)

The School of Music make available to majors of the other schools private instruction on instruments or voice.

Prerequisite: permission of the instructor, approval of the Dean and additional fee.

### **MUS 200 Secondary Instrument (Elective)** (1 hour per week) (1 credit per term)

A student may elect to study an instrument other than his or her major instrument. All non-keyboard majors are urged to study the piano as a second instrument. Violinists are encouraged to study viola. Saxophonists are encouraged to study clarinet and/or flute.

Prerequisite: permission of the Dean and additional fee.

Prerequisite: Music 101, 102, 103 and 104

### **MUS 300 Secondary Instrument (Required)** (½ hour per week) (1 credit per term)

Students majoring on certain instruments and in composition are required to study a second instrument (usually piano) as an indispensable part of the learning process in the study of the major subject. Consult the requirements for each major.

### **MUS 400 Private Instruction** (1 hour per week) (3 credits per term)

Private instruction on major instrument, voice or composition for special students.

Prerequisite: permission of the instructor, approval of the Dean and special student fee.

### **MUS 590 Studio Class** (1 hour per week) (1 credit per term)

Each major performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular instrument or voice, such as reed making for oboists.

Required of all performance majors every term.

### **MUS 397 Performance Attendance** (3 terms) (1 credit per year)

Required of all music students. Attendance at a minimum of three on campus faculty or guest artist concerts per term, 9 per year, in addition to weekly performance hour. In addition to required attendance, students may be required to submit a written critique to his/her major teacher.

## Literature and Style Courses

(1 term each course)  
(3 credits per term)  
(4 hours per week)

Study of the various periods of music. Lecture and demonstration sessions are devoted to performance practice and a study of the history, style and aesthetics of the period.

Music 201 Literature and Style of the Baroque Period

Music 202 Literature and Style of the Classical Period

Music 203 Literature and Style of the Romantic Period

Music 204 Literature and Style of the Modern Period

Music 205 Literature and Style of the Contemporary Period

Prerequisite: Music 101, 102, 103 and 104

### **MUS 206 Style and Literature of the Renaissance Period** (1 term) (3 credits per term) (4 hours per week)

Study of the Renaissance period of music. Lecture and demonstration sessions are devoted to performance practice and a study of the history, style and aesthetics of the period.

Prerequisite: Music 101, 102, 103 and 104

## **Form and Analysis Courses** (1 term each course) (1 credit per term) (2 hours per week)

A study of the basic musical forms of the period; analysis of representative works with emphasis on how to perform these in relation to the form and stylistic features.

**Music 301 Form and Analysis of the Baroque Period**

**Music 302 Form and Analysis of the Classical Period**

**Music 303 Form and Analysis of the Romantic Period**

**Music 304 Form and Analysis of the Modern Period**

**Music 305 Form and Analysis of the Contemporary Period**

Prerequisite: Music 101, 102, 103 and 104.

Corequisite: related Style and Literature Course.

### **MUS 504 Reading Jazz Ensemble** (3 terms) (2 hours per week) (1 credit per term)

Study in rhythm, counting, sight reading, and interpretation of jazz style in the jazz and commercial music area.

# MUSIC

**MUS 505 Jazz Ensemble** (3 hours per week)  
(1 credit per term)

Preparation and performance of works for large and small ensemble utilizing arrangements and improvisation. Performances on an off campus. Prerequisite: audition/assignment.

**MUS 507 Reading Orchestra** (3 terms)  
(1-1½ hours per week)  
(1 credit per week)

To initiate instrumentalists to a broad spectrum of orchestral literature and to develop sight reading abilities. Each week another work from the orchestral repertory is read with a full ensemble. The reading orchestra also serves as the laboratory orchestra for advanced conducting students.

**MUS 508 Orchestra** (1 credit per term)  
(3-2½ rehearsal hours per week)

Preparation and public performance of representative works from the symphonic literature including opera and dance. Performances on and off campus. Prerequisite: audition/assignment.

**MUS 509 Chamber Music** (1 credit per term)  
(1 class hour per week)  
(3 rehearsal hours per week)

Study, preparation, and performance of representative works from the chamber music repertoire. Prerequisite: audition/assignment.

**MUS 549 Percussion Ensemble** (2 1½ hour meetings per week)  
(1 credit per term)

Preparation and public performance of a wide variety of contemporary percussion music. Performances on and off campus. Required of all percussion majors each term through Phase II.

**MUS 568 Orchestral Repertoire** (2 hours per week)  
(Strings) (3 terms)  
(1 credit per term)

Study of standard orchestra repertoire including ballet and opera by instrument (violin, viola, cello, and bass) with emphasis on style and technical problems. 3 terms required of all string majors. May be continued as an elective. Prerequisite: audition/assignment.

**MUS 574 Reading Chorus** (2 hours per week)  
(1 credit per term)  
(3 terms)

Reading and rehearsal of representative choral works from the Renaissance through the Contemporary periods. Basic ensemble principles.

**MUS 575 Opera Workshop** (6 hours per week)  
(1 credit per term for 3 terms)

Preparation and public performance of fully staged opera productions in cooperation with the School of Design and Production. Workshop productions of opera scenes from several operas with students learning a variety of roles. Prerequisite: audition/assignment.

**MUS 576 Cantata Singers** (4 hours per week)  
(1 credit per term)

Preparation and performance of choral works from the Renaissance through the Modern period for unaccompanied chorus and chorus with instruments. Performances on and off campus. Voice majors are required to take a minimum of 9 credits in either MUS 574 or 576. Prerequisite: audition/assignment.

**MUS 585 Saxophone Ensemble** (1 credit per term)  
(1 class hour)  
(3 rehearsal hours)

Preparation and public performance of a wide variety of literature for saxophone ensembles. Performances on and off campus. Prerequisite: audition/assignment.

**MUS 586 Wind Ensemble** (1 credit per term)  
(6 hours per week)

Preparation and public performance of representative works for wind ensemble. Performances on and off campus. Prerequisite: audition/assignment.

**MUS 587 Brass Ensemble** (1 credit per term)  
(4 hours per week)

Preparation and public performance of representative works for Brass Ensemble. Performances on and off campus. Prerequisite: audition/assignment.



# MUSIC

## **MUS 588 Orchestra Repertoire for Woodwinds and Brass** (3 terms) (2 hours per week) (1 credit per term)

The study of the major literature of the respective instruments with an emphasis upon the materials most frequently utilized in the development of the skills and techniques of successful auditioning.

Prerequisite: audition/assignment.

## **MUS 170 Vocal Diction** (2 class hours per week) (3 terms) (1 credit per term)

Study of principles of diction for singers. Phonetics and sound production as applied to singing in English and Italian.

Pre- or co-requisite: Italian 101.

## **MUS 270 Vocal Diction II** (2 hours per week) (1 credit per term) (2 terms)

Study of principles of diction for singers. Phonetics and sound production as applied to singing in German.

Pre- or co-requisite: German 101.

## **MUS 370 Vocal Diction III** (2 hours per week) (2 terms) (1 credit per term)

Study of principles of diction for singers. Phonetics and sound production as applied to singing in French.

Pre- or co-requisite: French 101.

A survey of the solo song and oratorio literature from the major stylistic periods with emphasis on style, interpretation, poetic content, performance and program building.

## **MUS 171, 172, 173 Dance/Movement for Singers** (3 terms) (1-1/2 hrs/wk) (1 cr/term)

Basic dance technique to familiarize the student with the fundamentals of body movement and coordination as well as basic dance terms and forms. Three terms required for all voice majors.

Prerequisite: none

## **MUS 271, 272, 273 Acting for Singers** (3 terms) (4 hours per week) (1 credit per term)

Basic acting technique to familiarize the student with stage movement and character development. Three terms required for all voice majors.

Prerequisite: MUS 101, 102, 103, 171-173.

## **MUS 274, 275; 276, 277, 278 Vocal Literature** (1 term each course) (1 credit per term) (2 hours per week)

A survey of the solo song and oratorio literature from the major stylistic periods with emphasis on style, interpretation, poetic content, performance and program building.

### **MUS 274 Baroque Period MUS 275 Classical Period MUS 276 Romantic Period MUS 277 Modern Period MUS 278 Contemporary Period**

Whenever possible each term will coincide with its counterpart in the 201-205 series of Literature and Style.

Required for all voice majors.

Prerequisite: MUS 101, 102, 103 and 104.

## **MUS 371 Opera, Literature for Singers I** (2 hours per week) (1 credit)

A performance laboratory dealing with major opera scores from the Baroque through Mozart.

Prerequisite: MUS 101, 102, 103 and 104, approval of instructor.

## **MUS 372 Opera Literature for Singers II** (2 hours per week) (1 credit)

Continuation of MUS 371. Operas of the 19th century with emphasis on works by Rossini, Verdi, Berlioz, Mussorgsky and Wagner.

Prerequisite: MUS 101, 102, 103, 104, and 371, approval of instructor.

## **MUS 373 Opera Literature for Singers III** (2 hours per week) (1 credit)

Continuation of MUS 372. Operas from Debussy to the present with emphasis on works by Richard Strauss, Berg, Janacek, Stravinsky, Britten and representative American composers.

Prerequisite: MUS 101, 102, 103, 104, 371, 372, approval of instructor.

## **MUS 374 Opera Singers Lab** (3 terms) (3 2-hour meetings per week) (1 credit per term)

Acting and stage movement techniques adapted to the requirements of operatic singing. Pre-professional training in role selection and preparation, audition techniques.

Prerequisite: 171-173; 271-273; permission of instructor.

# MUSIC

## **MUS 178 Keyboard for Singers**

(2 hr/wk)  
(1 credit)

The study of the piano with the objective of providing the singer with the ability to play simple vocal accompaniments. Three terms required for all voice majors.

Prerequisite: MUS 101, 102, 103 104.

## **MUS 151, 152, 153; 251, 252**

(1 term each course)  
(1 credit per term)  
(2 hours per week)

### **Piano Literature**

Survey of the piano works of the major composers of each stylistic period with detailed analysis and performance of representative masterpieces.

**Music 151 Keyboard music of the Baroque traditionally played on the piano with emphasis on J.S. Bach, Handel, and D. Scarlatti.**

**Music 152 The Viennese Classical Sonata: Haydn, Mozart, Beethoven.**

**Music 153 Nineteenth Century Romanticism: Schubert, Mendelssohn, Chopin, Schumann, Liszt, Brahms.**

**Music 251 Piano Music of the First Half of the 20th Century: Debussy, Ravel, Stravinsky, Bartok, Hindemith, Prokofiev, Schoenberg, Berg, Webern, Ives.**

**Music 252 Piano Music since World War II: Stockhausen, Berlo, Boulez, Carter, etc.**

Required for all piano majors.

Prerequisite: Music 101, 102, 103, 104.

Whenever possible, each term will coincide with its counterpart in the 201-205 series of Literature and Style.

## **MUS 158 Accompanying**

(2 class hours per week)  
(3 lab hours per week)  
(3 terms)  
(1 credit per term)

Class meetings and private coaching in addition to study of all periods of piano chamber works. Basic principles of instrumental accompanying are covered with emphasis on sight-reading, techniques of adapting orchestral reductions and development of flexible performance skills.

3 terms required of all college level pianists.

Prerequisite: 6 terms of MUS 400 (Piano) or permission of the instructor.

## **MUS 258 Advanced Accompanying**

(2 class hours per week)  
(3 lab hours per week)  
(1 credit per term for 3 terms)

Continuation of Music 158 on an advanced level.

Prerequisite: Music 158.

## **MUS 257 Piano Pedagogy I**

(1 term)  
(2 hours per week)  
(1 credit)

Objectives, methods, psychology, texts, and repertoire utilized in teaching private and group piano to beginners.

Prerequisite: 9 terms of Music 400 (Piano)

## **MUS 357 Piano Pedagogy II**

(1 term)  
(1 credit)  
(2 hours per week)

Continuation of Music 257.

Prerequisite: Music 257.

## **MUS 355 Vocal Literature for Pianists**

(1 term)  
(2 hours per week)  
(1 credit)

Study, preparation and performance of literature for voice and piano from the pianist's point of view. Style concepts from early Italian forms, German lieder, French art song, and contemporary repertoire. Analysis of problems in language, breathing, phrasing, and accompanying techniques.

Prerequisite: MUS 101, 102, 103, 201, 202, 158.

Music 158

## **MUS 131 Organ Literature and History I**

(2 hours per week)  
(1 term)  
(1 credit)

Study of the principles of organ design and construction. Rudiments of temperament and tuning. Examination of a variety of organs in North Carolina.

Prerequisite: Music 101, 102, 103.

Required of organ majors.

# MUSIC

## **MUS 132 Organ Literature and History II** (2 hours per week) (1 term) (1 credit)

History of the development of the organ. Examination and evaluation of the work and influence of major organ builders throughout the history of the organ.

Prerequisite: Music 131.

Required of organ majors.

Two of the following Organ Literature and History courses are required of organ majors. The others may be taken as electives.

## **MUS 133 Organ Literature and History III** (2 hours per week) (1 term) (1 credit)

Organ music of France to 1750. Musical forms and textures of the early French composers including Titelouze, Nivers, Boyvin, Grigny, Couperin, through Clerambault.

Prerequisite: Music 132.

## **MUS 231 Organ Literature and History IV** (2 hours per week) (1 term) (1 credit)

Organ Music of Italy, Spain, and England to 1750, National characteristics of the instrument. Major emphasis on music and forms of Gabrieli, Mayone, Frescobaldi, Rossi, Cabezon, Cabanilles, Tomkins, Gibbons, Greene, and Purcell.

Prerequisite: Music 132

## **MUS 232 Organ Literature and History V** (2 hours per week) (1 term) (1 credit)

Organ music of the Netherlands and Germany to 1750. Major emphasis on the music of Sweelinck, Kerckhoven, Scheidt, Scheidemann, Tunder, Buxtehude, and J.S. Bach.

Prerequisite: Music 132.

## **MUS 233 Organ Literature and History VI** (2 hours per week) (1 term) (1 credit per term)

Romantic and contemporary music for the organ. Study of romantic and contemporary instrument. Major emphasis on music by Mendelssohn, Brahms, Franck, Liszt, Reger, Schoenberg, Messiaen, Durufle, and Albright.

Prerequisite: Music 132.

## **MUS 221, 222, 223 Guitar Literature** (2 hours per week) (3 terms) (1 credit per term)

A survey of the important solo literature for the guitar from the Renaissance through the present.

Required for all Guitar majors.

Prerequisite: 6 terms of Music 400 (Guitar) or permission of the instructor.

## **MUS 327 Guitar Pedagogy** (3 terms) (1 hour per week) (1 credit per term)

This course deals with the psychological and physical aspects of teaching the guitar.

Prerequisite: 6 terms of MUS 400 (guitar) or permission of instructor.

## **COMPOSITION PROGRAM**

A full program in composition is offered on the college level only, leading to a B.M. in composition. Training is designed to develop skills for the "concert classical" rather than popular field of music. The study consists of:

**A weekly private lesson:** composing original music for solo (instrumental/vocal) and chamber music ensembles up to large choral and symphonic groups in the composer's own chosen "classical-modern" style.

**Weekly Composition Techniques Classes** (by levels) which develop skills in handling various elements for traditional through contemporary styles of form, harmony, counterpoint, melodic and rhythmic techniques, notation practices and writing in various styles.

**A weekly Composition Seminar** (for all majors) which emphasizes additional aspects of composition plus current trends and activities locally and internationally.

**Master Classes and Composer Workshops** with visiting composers (usually one per term). In the past, composers who have visited include Aaron Copland, George Crumb, Pauline Oliveros, Stuart Dempster, William Schuman, Robert Ward, and Michael Colgrass.

**A term jury** presentation of original composition work during that term before a jury of faculty for critique and evaluation, as well as experience presenting (with program notes, analytical notes, as well as verbal presentation) the composer's own work.



# MUSIC

Performance of original compositions from the program are encouraged on the School of Music weekly Performance Hour, the public concerts of the ONYX Contemporary Ensemble, as well as other local outlets including music for ballet, drama, and mixed media performances by NCSA series.

The curricular offerings for composition majors include:

**MUS 114, 115, 116 Jazz Improvisation** (3 terms)  
(1½ to 2 hours per week)  
(1 credit per term)

Provides students with the aural, technical and theoretical skills required for jazz improvising. In addition, students learn a minimum of jazz repertoire.

**MUS 214, 215, 216 Jazz Arranging** (3 terms)  
(2 hours per week)  
(1 credit per term)

Arranging techniques in the jazz/commercial style from rhythm section to full jazz band. Study includes basic instrumentation and transposition, chord voicings, harmonization of melody, jazz counterpoint, and background writing and scoring techniques for big band. Prerequisites: MUS 114, 115, 116 with permission of the instructor.

**MUS 110 Composition Techniques I** (3 hours per week)  
(3 terms)  
(1 credit per term)

Techniques of music calligraphy; study of small part forms, modes and other scale forms; survey of 20th century melodic, harmonic, and rhythmic techniques. Compositional drills in each study unit. 3 terms required for all composition majors. Corequisite: Music 400 (Composition)

**MUS 210 Composition Techniques II** (2 hours per week)  
(3 terms)  
(1 credit per term)

Detailed study of 9th, 11th, 13th chords, and through 20th century harmonic structures with compositional exercises in each unit of study; variation forms from ground motive through theme and variations, passacaglia and chaconne; rondo forms. 3 terms required for all composition majors. Corequisite: MUS 400 (Composition) Prerequisite: MUS 110

**MUS 211 Instrumental Techniques for Composers I** (1 hour per week)  
(1 term)  
(1 credit)

Study on a string instrument (viola) with an advanced instrumentalist who is on a Pedagogy of Music elective under faculty supervision. Required of all composition majors. Corequisite: MUS 314 Orchestration for Composers.

**MUS 212 Instrumental Techniques for Composers II** (1 hour per week)  
(1 term)  
(1 credit)

Study on a woodwind instrument (flute) with an advanced instrumentalist who is on a Pedagogy of Music elective under faculty supervision. Required of all composition majors. Corequisite: MUS 314 Orchestration for Composers

**MUS 213 Instrumental Techniques for Composers III** (1 hour per week)  
(1 term)  
(1 credit)

Study on a brass instrument (trumpet) with an advanced instrumentalist, who is on a Pedagogy of Music elective under faculty supervision. Required of all composition majors. Corequisite: MUS 314 Orchestration for Composers.

**MUS 314 Orchestration for Composers** (2 hours per week)  
(3 terms)  
(2 credits per term)

Detailed study of instrumentation, orchestration, history of orchestration survey, acoustics as applied to the orchestral instruments. Required of all composition majors. Corequisites: MUS 211, 212, 213

**MUS 310 Composition Techniques III** (2 hours per week)  
(3 terms)  
(1 credit per term)

Contrapuntal studies (18th century and beyond), composing in fugal forms; study of large forms: sonata and its variants. 3 terms required for all composition majors. Corequisite: MUS 400 (Composition) Prerequisite: MUS 210

**MUS 410 Composition Techniques IV** (2 hours per week)  
(3 terms)  
(1 credit per term)

Vocal and Choral composition techniques; detailed survey of basic harmonic practices of common period through late 19th century and 16th century two and three part contrapuntal studies similar to MUS 401, 402, 403 Graduate School Preparatory Studies. 3 terms required for all composition majors. Corequisite: MUS 400 (Composition) Prerequisite: MUS 310

# MUSIC

## MUS 377 Choral Conducting

(2 hours per week)  
(3 terms)  
(2 credits per term)

Study of the basic conducting techniques pertinent to choral singing. Choral diction, phrasing, articulation, and blend. Laboratory conducting sessions with School of Music choral organizations.

3 terms required for all organ majors. Music 377 or 317 required for composition majors.

Prerequisite: 6 terms of Music 574 or 576 and permission of the instructor.

## MUS 317 Instrumental Conducting

(2 hours per week)  
(3 terms)  
(2 credits per term)

Study of the basic conducting techniques pertinent to instrumental performance. Instrumental balance, articulation and phrasing. Laboratory conducting sessions with School of Music instrumental ensembles.

Music 317 or 377 required for all composition majors.

Prerequisite: 2 courses from among Music 201-205 series.

**Note: All MUS 400** Composition majors are required to attend weekly one hour Composition Seminars as part of the MUS 400 and MUS 110, 210, 310 and 410 work. The seminar covers additional composition techniques as well as a forum for current student works and current trends in composition.

## MUS 099 Remedial Sight Singing and Ear Training

(3 terms)  
(no credit)

To prepare students deficient in these skills for entry into Basic Musicianship. Course covers clef identification, scales, key signatures, intervals, chords, beginning rhythm, sight singing and ear training, and introductory keyboard. Three term limit after which time the student must pass an examination to enter Basic Musicianship. Students who are placed to register for MUS 099 may be required to extend their course of study beyond the normal four years.

## MUS 001, 002, 003

(3 terms)

### 101, 102, 103 Basic Musicianship

(2 hours per week)  
(2 credits per term)

Notation and Vocabulary  
Sight Singing and Ear Training  
Rhythmic Skills  
Keyboard Studies

Pre-college students who complete Phase I may be allowed to proceed to Phase II of the curriculum upon recommendation of the faculty and approval of the Dean of Music.

## MUS 104 Basic Form and Structure

(1 term)  
(3 credits)

A study of the principles of form and structure, thematic, tonal and rhythmic organization; basic genre from common practice period.

Prerequisite: MUS 101, 102, 103.

## MUS 117, 118, 119 Composition for Non-Composition Majors

(1 hour per week)  
(3 terms)  
(1 credit per term)

Composition lessons for non-composition majors. Limited enrollment. Permission of instructor. Approval of Dean.

## MUS 307 Orchestration for Non-Composers

(2 hours per week)  
(3 terms)  
(2 credits per term)

A study of orchestral instruments and their use in various styles of orchestral literature. Basic concepts of sound production, tone color, range, blending and balancing. Analysis of scores, written projects and performances.

Prerequisite: 2 courses from among Music 201-205 series.

## MUS 308 Intermediate/Advanced Sight Singing

(3 terms)  
(1 hour per week)  
(1 credit per term)

Intermediate/Advanced Sight Singing, Rhythm, and Ear Training Skills, Rhythmic, melodic and harmonic dictation.

Prerequisite: MUS 101, 102, 103, 104.

## MUS 401, 402, 403 Graduate Preparatory Studies in Theory and Counterpoint

Detailed study of harmony from Baroque through the late Romantic period vocabulary with emphasis on strict 4-part writing, piano texture writing, and harmonic analysis. Study of 16th century 2 and 3 part writing and 18th century 2 through 4 part writing. Emphasis in these studies is upon the skills required to pass Graduate School harmony and counterpoint placement exams.

## MUS 404, 405, 406 Graduate Preparatory Studies in History

Detailed study of the various periods of music history with particular emphasis on Medieval and Renaissance music. All periods of music history will be touched upon with special attention given to the acquisition of necessary information in order to pass Graduate School placement examinations in music history.

## MUS 398 Special Topics in Music I

The School of Music offers a variety of courses on topics of special interest. The School makes every attempt to respond to both faculty and student interest in the formulation and scheduling of such courses.

Prerequisite: Permission of the instructor and approval of the Dean.

# MUSIC

## **MUS 498 Special Topics in Music II**

Same as Music 398 on an advanced level.

Prerequisite: permission of the instructor and approval of the Dean.

## **MUS 408 Mock Auditions**

**(3 terms)**

**(1 credit per term)**

Recreation of orchestral auditions. Procedures in preparation for professional auditions.

## **MUS 458 Dance Accompanying**

**(1 term)**

**(1 credit)**

**(2 hours per week)**

A study of rhythmic concepts, improvisation techniques and repertoire appropriate for effective dance accompaniment. Laboratory work in the School of Dance.

Prerequisite: 6 terms of Music 400 (piano), permission of the instructor and approval of the Dean.

## **MUS 497 Pedagogy and Materials**

**(3 terms)**

**(1 credit per term)**

Students will review and evaluate materials and explore teaching techniques with specialist teachers to provide a working knowledge of the instructional literature and teaching of specific individual instruments.

Prerequisite: Phases I & II.

## **MUS 499 Independent Study**

Independent study in the form of performance, research, or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the courses.

Prerequisite: Permission of the instructor and approval of the Dean.

## **MUS 599 Special Performance Projects**

In response to faculty and student interest, the School of Music periodically offers special courses devoted to the performance of unique or unusual repertoire or other performance projects outside the regular program. These projects are particularly applicable to Phase Three of the curriculum, although they are not confined to that part of the program. The number of hours and credits varies according to the nature and length of the project.

Prerequisite: permission of the instructor and approval of the Dean.



**NCSA Cantata Singers**



## NCNB Scholarship Competition

The competition is open to residents of North Carolina who have not reached the age of twenty and who are not currently enrolled in a college in the state. Students of voice, piano, guitar, strings, woodwinds, brass, and percussion are eligible to participate. Two full four-year scholarships have been awarded for the 1983-1984 academic year.

## Sanford Scholarship Competition

Sanford Scholarship Competition, January 25 (open only to North Carolina High School students). Four full scholarships to be awarded—one each in the fields of Dance, Design and Production or Visual Arts, Drama and Music.

Audition Dates 1984-1985, for 1985-1986 academic years:

All music auditions, with the exception of voice and brass, will be held on the following dates:

Friday, November 16

\*Friday, January 25

(Sanford Competitions)

Friday, March 1

Friday, April 12

All voice and brass auditions will be held on the following dates:

Monday, November 12

\*Friday, January 25

(Sanford Competitions)

Monday, March 4

Monday, April 1

\*Refer to catalog entry Scholarships, page 122.

## Placement, Grading, and Retention

**Placement:** Each new student will be placed into the appropriate level (e.g., H.S. 12, College year 1) on the basis of the audition in the student's major and placement examinations in basic musicianship and literature and style.

**Evaluation:** For the purpose of maintaining records for transfer, and further study, the traditional A through F grading system is employed on the student's transcript (see General Regulations description). In general, the minimum grade for continuance in the program is B, although grades alone do not determine a student's eligibility.

**Retention:** The primary consideration in determining the student's eligibility to continue in the program is the demonstration of growth toward artistic excellence. Interruption of study may result from the student's inability or unwillingness to grow as a performance major. Taking responsibility for one's own progress and fulfillment of one's talent is essential to continuance in the program and success in the profession. Students whose progress in these areas is in question may be placed on probation for a period which may extend for one to three terms. Letters of invitation are sent at the conclusion of each academic year upon recommendation of the faculty and approval of the Dean.

## Graduation Requirements

**High School Diploma:** The successful completion of the course of study outlined on page 102.

**Bachelor of Music Degree:** The completion of all requirements listed under Phase I and Phase II of the curriculum for each major and the successful fulfillment of a final year curriculum and pre-professional or pre-graduate study courses and projects planned jointly by the student and appropriate faculty. Approval of the Dean required; in addition, completion of the appropriate number of general studies credits as listed under Requirements by Major.

**Diploma in Music (college):** Completion of the arts program required for the Bachelor of Music Degree minus general studies requirements.

# MUSIC

## Special Programs in Music

Special Programs in Music are those which are outside of the formal curriculum of the School of Music. Program offerings are designed to benefit members of the community, young musicians from the public schools, teachers of music on all levels, and above all, to provide musical enrichment for the School of Music students. Clinics and workshops are presented to benefit segments of the School of Music and to serve the needs of public school students and teachers. Some programs present guest clinicians while others focus on the School of the Arts faculty and students.

The Community Music School offers Winston-Salem and the surrounding region high quality music instruction on all band and orchestra instruments, piano, voice and guitar. Private lessons are taught by qualified specialist teachers drawn from the community and from among advanced students at the North Carolina School of the Arts. There is no audition for acceptance to the School, and age presents no barrier.

Summer programs are designed to provide learning experiences in music for high school and college musicians in the context of specialized workshops and seminars.



**Community Music School**

# MUSIC

## **International Music Program**

Robert Hickok, Director

Roger Jones, Executive Director

Barbara Sgambellone, Orchestra Manager

The School of Music's International Music Program, now entering its 18th year, is a unique summer study and performance experience for talented young American orchestral and chamber music performers. Internationally respected, and supported in part by subsidies from European governments as well as by private and corporate American funds, the Program begins with three weeks of preparation in the United States followed by six weeks of intensive concert touring abroad.

The North Carolina residency takes place at Davidson College. The preparation period includes individual coaching and study in chamber music, rehearsal and preview performances of the concert repertoire, and orientation courses in the languages and cultures of the countries visited.

The Program includes advanced students between the ages of 16 and 27 from schools all over the United States. Admission to the Program is by audition only.

For the 1984 season, engagements were booked long in advance for concerts in Italy and in Germany.

Robert Hickok, Dean of the School of Music, and Stephen Shipps of the North Carolina School of the Arts faculty, and Roland Bader of Berlin, were the Program's conductors. Chamber music faculty was comprised of various North Carolina School of the Arts faculty members and European coaches.

Inquiries and requests concerning the 1985 Summer Program should be addressed to Barbara Sgambellone, Assistant to the Director, International Music Program, Post Office Box 12189, Winston-Salem, North Carolina 27117-2189.



*The International Music Program Orchestra in concert*



# MUSIC



*Basilica of St. Francis In Assisi.*

# GENERAL STUDIES



# GENERAL STUDIES

The Program of the Department of General Studies of the North Carolina School of the Arts offers students the opportunity to broaden their personal commitments to the arts and, at the same time, gives them an overall perspective on themselves as individuals and as a part of society. The general studies offerings are focused on those areas of the humanities and the social and natural sciences which best contribute to the general cultural and intellectual awakening of the individual. A graduate of the North Carolina School of the Arts must be equipped to assume a responsible place in society as well as in the performing arts; through offerings aimed at developing historical, aesthetic, philosophic, and spiritual values and perspectives, the general studies program at the North Carolina School of the Arts aids in the attainment of that goal.

The School of the Arts provides a high quality of general studies training to students from the seventh grade through four years of college. At the secondary school level students fulfill North Carolina State requirements in English, social studies, mathematics, science, health and physical education. A comprehensive program in modern foreign languages is included in their curriculum. Qualified high school students are permitted to enroll in college-level courses and receive elective credit. The High School Division is accredited by the North Carolina Department of Public Instruction and by the Southern Association of Colleges and Schools. The College Division is also accredited by the Southern Association of Colleges and Schools and awards the Bachelor of Music Degree and the Bachelor of Fine Arts degree. The student in the degree program may choose from offerings in general studies, language and literature, humanities, social sciences, mathematics, and natural sciences. Independent study, either by contract or as tutorial work, is arranged for specific interests or for special scheduling difficulties.

Attention has been directed to the design of courses especially relevant to the concerns of the arts-oriented student.

The minimum academic requirements for admission into the degree program are: (1) combined SAT scores of 800; (2) high school diploma or equivalent; and (3) a reasonably acceptable high school record. For students in the Diploma Program remedial and enrichment work is available. Application for enrichment work should be made directly to the General Studies Office.



# GENERAL STUDIES FACULTY

**William L. Tribby, *Director of General Studies (1979)***

A.B., English, Western Maryland College. M.A., Ph.D., Dramatic Art, The University of Iowa. Member of Western Maryland College faculty, 1958-61, 1963-79 (Head of Dramatic Art department; coordinator of Interdisciplinary Studies; co-Coordinator, pilot program, Humanities and Modern Education). Instructor, Theatre and General Electives, for middle and high school students enrolled in the Gifted and Talented Program of the Maryland State Department of Education, Maryland Center for the Arts. Critic Fellow, National Critics Institute, Eugene O'Neill Memorial Theatre Center; actor, director, critic in educational and community theatre and film.

**Noel Callow Kirby-Smith, *Writing and Literature (1971); Assistant Director of General Studies, College (1976)***

B.A., English, Saint Xavier College, Chicago, Illinois; M.F.A., The University of North Carolina at Greensboro.

**Jane Higgins Van Hoven, *Science (1971); Assistant Director of General Studies, High School Division (1974)***

B.A., University of North Carolina at Greensboro, M.A.T., Vanderbilt University and George Peabody College, Postgraduate study, Yale University. Teacher, Mecklenburg County Schools. Special tutor, Pearl River, New York Schools, Instructor, University of North Carolina at Greensboro. Staff naturalist, Natural Science Center, Greensboro, North Carolina. Research technician, Bowman Gray School of Medicine.

**Kathy Neace, *Administrative Secretary (1965-68, 1970)***

**Marcella Robinson, *Secretary (1982)***

**Kathleen Byrd, *Secretary (1980)***

**Carol Ayccock, *Theatre History (1981)***

B.F.A., M.A., Theatre, University of Connecticut. Ph.D., Theatre history, University of Georgia. Member of University of Hartford (Conn.) faculty, 1975-76 (stage director for University Players; director and writer for University television productions). Faculty of DeKalb College (Atlanta). 1966-71 (Chairman, Department of Drama and Speech; Director of the Theatre). Teaching assistant at the University of Georgia, 1974-76. Faculty of Agnes Scott College (Atlanta), 1977-78. Faculty of Georgia State University (Atlanta), 1979-81, Stage director and script writer. Art dealer and gallery owner.

**Arthur J. Ballard, *English and Social Studies (1968)***

B.S., Concord College, Athens, West Virginia. Other work: Ringling School of Art, Montana State University. University of Missouri, University of Iowa, English language Institute of the University of Michigan, Wake Forest University, UNC-Charlotte. Listed in OUTSTANDING EDUCATORS OF AMERICA, 1970. Curator of Costume Collection, Mint Museum of Art, Charlotte, NC. Consultant and restorer to Reynolda House, Inc; North Carolina Museum of History and Archives; Louisville Museum of Natural History; J.B. Speed Museum of Art, Louisville, Kentucky; Old State Capital Restoration, Frankfurt, Kentucky; Litchfield Connecticut Historical Society; Old Salem, Inc., Winston-Salem, NC. Lecturer, restorer and exhibition director of costume collections. Awards: "Gold Award," 1977, National Retail Merchants Association; "Award of Merit," 1978, North Carolina Historic Preservation Society, 1965-66, Foreign Expert, teaching, Saudi Arabia at the invitation of the Saudi Arabian Government and the Arabian American Oil Company; 1967, Fulbright Grant, University of Saigon, Viet Nam; 1981-82, Foreign Expert, request of the Government of the People's Republic of China.

**Sarah Lu Bradley, *Social Sciences (Counselor) (1971)***

B.A., Philosophy/Religion, Greensboro College; M.R.E., Duke University, M.Ed., Counseling, University of North Carolina at Greensboro; Training Program in Transactional Analysis at Southeast Institute, 1976-77; Sec., Treas., N.C. Group Behavior Society, training in Neuro-Linguistic Programming, member of American Association for Counseling and Development, member of National Association of NLP.

**Gary W. Burke, *Social Studies (1970)***

B.A., graduate studies, Wake Forest University; M.A., New School for Social Research.

**Marilyn Cardwell, *English and French (1974)***

B.A., Transylvania College; Woodrow Wilson Fellow, M.A., University of Michigan. Diplome d'etudes, cours de civilisation francaise a la Sorbonne, Paris, France. Perfectionnement: Universite Catholique de L'Ouest, Angers, France.

**Robert Countiss, *French (1973)***

B.A., Virginia Polytechnic Institute and State University; M.A., Appalachian State University. Foreign Study at the Faculte des Lettres et des Sciences, Nice, France. Perfectionnement L'universite Catholique de l'ouest, Angers, France. Perfectionnement, l'Etablissement Libre d'Enseignement Supérieur, Paris, France, summer, 1983.

**Linda Davis, *Physical Science, Chemistry, Physics (1974)***

B.S., East Carolina University; M.Ed., University of North Carolina at Greensboro. Teacher: Johnston Co.; Cumberland Co.; Fayetteville City; Winston-Salem-Forsyth County Public Schools.

# GENERAL STUDIES FACULTY

## **Peggy P. Dodson, *Remedial and Testing* (1984)**

B.S., Salem College. Teacher: Winston-Salem/Forsyth County Public Schools.

## **Charles Frohn, *English* (1968)**

B.M., Southeastern Louisiana College; M.A., University of Missouri; graduate work at Louisiana State University. Instructor at Westmar College, Iowa and at Virginia Polytechnic Institute.

## **Carol H. Harding, *Mathematics* (1981)**

B.S., cum laude, Phi Beta Kappa, Wake Forest University; M.A.T., Duke University

## **Margaret Herke, *Art History and Humanities* (1979)**

B.A., Greensboro College; M.A., Florida State University. Ph.D. candidate, Inter-Disciplinary Humanities, Florida State University. Part-time instructor, Florida State University, 1973-75; part-time instructor, UNC-Greensboro, 1978-79. Leave of Absence, 1984-85.

## **Cranford Johnson, *Social Sciences (Director of Counseling)* (1970)**

B.A., History/Political Science, Birmingham-Southern College; B.D., Emory University. Campus Minister, Duke University, 1963-69; Intern, Institute of Religion and Marriage and Family Studies and Counseling, Houston, Texas, 1969-70; North Carolina Family Life Council; North Carolina Group Behavior Society; American Association of Sex Educators and Counselors; Instructor in Social Sciences.

## **Patricia D. Johnston, *English* (1969)**

A.B., Wellesley College; M.A., English and Dramatic Arts, Columbia University. Teaching assistant, Purdue University. Worked as a free-lance writer, research assistant, technical writer and proposal writer. Proposals distributed as models by O.E.O. Television acting experience: Mistress of Ceremonies, "Jigsaw Time" (half-hour weekly show), WSJS-TV.

Professional publication: articles in American Home Magazine; fiction in Young People Magazine. Playwriting: Studied with John Gassner in New York City. Productions of three different original plays at Wellesley, Massachusetts, Morristown, New Jersey; and Rochester, New York, Graduate work in Directing and stagecraft.

## **Janet L. Joyner, *French* (1973)**

A.B., Converse College; M.A., University of Georgia; diplomé de 2<sup>e</sup> degré, Faculté des lettres, L'université de Grenoble; Ph.D., The Florida State University. Assistant to the Dean, College Division (1974-75).

## **William D. King, *English and Film* (1971)**

B.A., cum laude, Randolph-Macon College; M.A.T. (English), University of Virginia; National Defense Fellow in American Literature, University of Virginia; Old Dominion Fellow, Yale University; Graduate Fellow of Branford College, Yale University. Teacher, American Studies, E. C. Glass High School (Lynchburg, Va.). Director of Freshman English, Central Virginia Community College, Lynchburg, Virginia. U.S. Office of Education Exchange Teacher, Stevenage College of Further Education (English Language and Literature), Stevenage, England, 1975-76. William Faulkner Conference, Oxford, Mississippi, August 1978. N.E.H. Fellow in History of Film, Northwestern University, summer, 1980. N.E.H. Fellow in Victorian Novels, University of California (Berkeley), summer, 1984.

## **Nancy Goldsmith Leiphart, *Italian* (1975) *Humanities* (1982)**

B.A. cum laude Boston University; M.A., Brown University; Ph.D., University of North Carolina at Chapel Hill in Italian Literature and Renaissance Studies. Attended Middlebury College, the Italian School. Foreign study at the Florida State University Study Center in Florence, Italy; and as a Fellow of the Renaissance

Society of American Summer Workshop, Florence. Instructor of Italian and Spanish at University of South Carolina. Teaching Assistant in Italian at UNC—Chapel Hill. Interpreter for International Music Program, summer 1976, 1977. Fulbright grant on History and Culture, Rome, Perugia and Southern Italy, Summer 1982. N.E.H. Fellowship to Stanford University in Comparative Literature, summer 1984.

## **Richard H. Miller, *Philosophy* (1972)**

A.B., Colgate University; Ph.D., Columbia University. Acting Dean, Academic Studies, January-August, 1979.

## **Elaine Doerschuk Pruitt, *History and English* (1975)**

B.A., cum laude, M.A., University of North Carolina at Greensboro, N.E.H. Fellow in 18th century England, University of California-Berkeley, Summer, 1976. Fellow, Ethnomusicology, University of California-Berkeley, 1979-80; N.E.H. Fellow, American South, University of North Carolina-Chapel Hill, Summer, 1983.

## **William A. Pruitt, *History* (1973)**

B.A., magna cum laude, Catawba College; Woodrow Wilson Fellow; Virginia-Danforth University Teaching Fellow; Ph.D., Modern European History, University of Virginia.

## **Anne T. Shorter, *English* (1971)**

B.A. in English, University of North Carolina at Greensboro; M.A. in English, Duke University; further study in English and American literature. Duke University.

## **Eleonore von Nicolai, *German* (1973)**

Professional stage actress with 23 years of continuous service; born and educated in Germany.

# GENERAL STUDIES FACULTY

## High School Course Requirements

The students must comply with the regulations of the State of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be selected from available high school and college courses. NCSA is a full participant in the newly-established North Carolina Scholars Program. For additional information, contact the Department of General Studies, High School Division.

## Competency Testing

Students must also have a passing score on the North Carolina Competency Tests in order to receive a high school diploma from the North Carolina School of the Arts. These tests, which are required by North Carolina State law, are given during the spring and fall of each year. Testing begins in the junior year so that each student has four opportunities to pass the tests before the scheduled graduation date.

## Class Attendance

Regular, prompt class attendance is regarded as a responsibility as well as a privilege. Each high school student is provided with a copy of the General Studies attendance policy and is responsible for knowing and abiding by the regulations.

## Total Credits Required for High School Graduation

### Classes of 1985 and 1986

4 units	
2 units	English
(1 U.S. History)	Social Studies
2 units	
2 units	Mathematics
(1 Biology)	Science
1 unit	Health and Physical Education
<u>7 units</u>	Electives
18 units	Totals*

\*Totals are to be accumulated in grades 9-12.

### Classes of 1987 and after

4 units	
2 units	English
(1 U.S. History)	Social Studies
(1 Economics/Government)	
2 units	
2 units	Mathematics
(1 Biology)	Science
(1 Physical Science)	
1 unit	Health and Physical Education
<u>9 units</u>	Electives
20 units	Totals*



# GENERAL STUDIES



# GENERAL STUDIES

## Course Descriptions

### English Program

Development of reading and writing skills, enjoyment and appreciation of literature, and development of taste and critical judgment are the general objectives that guide the design of the program.

#### Seventh Grade English—Eighth Grade English

This is a two-year program with emphasis on development of grammar knowledge and writing skills. Plays of appropriate levels are studied as well as short stories and narrative poetry with uncomplicated rhythms and imagery.

#### English I: Grammar and Literary Forms I

In the first year of high school, concentration is on grammar and composition. A basic vocabulary of literary analysis is introduced; readings include short fiction, novels, drama, and poetry. Vocabulary study, speechwriting, and elementary research skills are also taught.

#### English II: Grammar and Literary Forms II

Continued study of grammar and composition; additional focus on letter writing, resume writing, the research paper, vocabulary; reading of selected novels and plays.

#### English III: American Literature

This course reviews grammar, mechanics, and vocabulary as a basis for practice in expository writing. It also introduces students to critical analysis of the literary genres of the essay, fiction, poetry, and drama, with focus on American authors.

#### English III: Honors American Literature

A study of great American authors of the nineteenth and twentieth centuries, their cultural and historical contexts, and their views of human experience.

#### English IV: Language, Literature, and Film

A study of masterpieces of American, British, and European literature, with emphasis on the artist in literature, the transference of literature to film, the development of elements of style and critical analysis in composition.

#### English V: Advanced Composition and Reading

In this seminar-style course, advanced students discuss readings from American and British writers. A wide variety of writing experiences, close readings of poetry and prose passages, and objective testing sessions characterize the weekly procedures. Students can qualify for college credit in many colleges upon satisfactory completion of the Advanced Placement Examination in English in May.

### The Mathematics-Science Program

The mathematics-science program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of mathematics and science. Special attention is given to the specific interests and needs of individual students.

#### Seventh Grade Mathematics—Eighth Grade Mathematics

A two-year program of the basic principles and techniques of mathematics. A pre-algebra course with emphasis upon problem solving and upon the discovery of mathematical patterns.

#### General Mathematics

Basic principles and techniques of mathematics. Emphasis is placed upon the more practical aspects of mathematics, particularly consumer topics and problem solving.

#### Introductory Algebra, Parts I and II

A two-year course designed to help the student understand the basic structure of Algebra and to acquire facility in applying algebraic concepts and skills. Each Part carries one unit of credit.

Part I: Order of operations, the real numbers, equations and inequalities, applications and the arithmetic of polynomials.

Part II: Equations in two variables, factoring, fractions, rational and irrational numbers, radicals and the quadratic equation.

#### Mathematics I: Algebra I

An introductory course which should help the student understand some of the basic structure of algebra, to acquire facility in applying algebraic concepts and skills, and to appreciate the role of deductive reasoning in algebra and the need for precision in the language.

This accelerated, one-year course covers the topics listed above for Introductory Algebra, Parts I and II.

#### Mathematics II: Algebra II

A continuation of the work begun in Algebra I, reinforcing and extending the student's awareness of principles and mastery of techniques.

#### Mathematics III: Geometry

Euclidean plane and solid geometry with an introduction to non-Euclidean geometry. Emphasis is upon inductive thinking, discovery, and deductive reasoning; appreciation of the postulational nature of mathematics and the development of logical thought.

#### Mathematics IV: Introductory Analysis

An advanced course, for the student who has well-developed mathematical skills.

#### Seventh Grade Science—Eighth Grade Science

A two-year program covering basic principles and techniques of science.

# GENERAL STUDIES

## **Science IP**

A general introduction to physics and chemistry on a level less abstract than that of the more specific science courses. Open to all high school students. Offered in 1984-85, and alternate years.

## **Science IE**

A study of the ever-changing earth and its place in the universe. Offered in 1985-86, and alternate years.

## **Science II**

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using biology as a vehicle. Emphasis in two terms is on human biology; third term focuses on man and his environment.

## **Science IIIC**

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using chemistry as a vehicle. Particular emphasis is given to problem discovery. Both Science III courses are higher level science courses which require basic mathematical skills and the prior completion of one science course and a year of Algebra.

## **Science IIIP**

An introduction to the concepts and methods involved in the study of matter and energy. Basic mathematical skills are necessary. Offered in 1984-85 and alternate years. Both Science III courses are higher level science courses which require basic mathematical skills and the prior completion of one science course and a year of Algebra.

## **Foreign Language Program**

A four-year program of French is offered. The college French, German and Italian courses are open to high school students with a good background in language skills. The entire foreign language program is directed toward achieving practical use of the language with emphasis on current speech patterns and writing style. Work in the language laboratory is an integral part of each foreign language course.

### **French I**

Introduction to the basic sounds and speech patterns of French. Emphasis is on total control of material learned, including the speaking, writing, reading and aural-oral comprehension of the language in a culture-oriented atmosphere.

### **French II**

Continued study of the language and the culture including introduction of finer points of grammar, composition and conversation. Further emphasis on the four aspects of language learning introduced in French I.

### **French III**

A study in depth of the language and culture including more advanced grammar structures and a range of literary works presented in a conversational atmosphere. Classes are conducted in French.

### **French IV**

Study of language accompanied by analysis and interpretation of a broader scope of the literature, culture and civilization. Conducted in French. (Enrollment only by permission of instructor.)

## **Social Studies Program**

The social studies program seeks to develop the student's ability to use past experiences of various civilizations as a guide to solving the problems of the present and future. It also strives to develop a student's appreciation for history as an enjoyable and fascinating foundation for any cultural enrichment.

### **Seventh Grade Social Studies—Eighth Grade Social Studies**

The two-year program includes a study of U.S. and North Carolina history before 1900; government and politics; world geography; current events and contemporary problems.

### **Social Studies: Patterns of Culture**

Primarily for 9th and 10th grade students. A look at representative cultures of the world, focusing on geography, climate, population distribution, social structure, kinship, language, technology, economics, religion, philosophy, and the arts as integral elements of culture; attention to continuity and to cross-cultural comparisons. Satisfactory completion of this course meets the Economic/Government Social Studies requirement.

### **Social Studies: Modern European History**

An advanced social studies course, geared to the needs of high school juniors and seniors. Emphasis on cultural movements in Europe from the 17th century to the 20th century, and on developing and understanding of European culture and contribution to the arts. Satisfactory completion of this course meets the Economic/Government Social Studies requirement.

### **Social Studies: American Studies**

This course is designed to meet the high school graduation requirement in United States History. Significant factors from the age of exploration to the age of world power are examined, with special emphasis on the uniqueness of American institutions and their importance in the world today, as well as American artistic contributions.



# GENERAL STUDIES

## Health and Physical Education Program

The physical education requirement for junior and senior high school students is met in the case of dance students through their regularly scheduled arts courses. For music and visual arts students a program is offered by the Department of General Studies. Primary focus of the program is on a variety of activities, suited to the needs and interests of the students and fulfilling requirements set by the state of North Carolina.

In addition to the above, a course which fulfills the health requirement is offered for all high school students and includes an introductory study of physical, mental, emotional, and environmental health, drug and alcohol abuse prevention; family life and sex education; interpersonal skills; disease control; first aid and emergency care. The unit of physical education and health is a requirement for the high school diploma from the state of North Carolina.



# GENERAL STUDIES

## College Course Requirements

### BASIC REQUIREMENTS FOR THE BACHELOR'S DEGREE AT NCSA

Qualified college students who wish to pursue a Bachelor's degree while receiving professional arts training may enroll in the college degree program.

The major portion of the degree student's work is in applied training in the individual arts area; the remaining study toward the degree is classified as non-applied, and consists of the following school-wide requirements:

GES 101: Critical Perspectives: Reading, Reasoning, Writing

GES 102: Critical Perspectives: A Study of Poetry

GES 103: Critical Perspectives: The Artist's Life

GES 211, 212, 213: Foundations of Values in the Humanities and the Arts  
211: Religious World Views  
212: Self and Society  
213: Modernism and Beyond

### History/Analysis in the Major Arts area

Minimum of six courses from at least two of the following groups:

A. Literature, Philosophy, Creative Writing  
(LIT 210; GES 146; PHI 111, 112, 113, 224, 225, 226; advanced courses in French, German, Italian; GES 291, 292, 293, 295, 297 by special permission of the instructor)

B. Historical and Cultural Studies  
(GES 121, 122, 123; 124, 125, 126; 221, 222, 223; 224, 225, 226; 227, 228, 229; 237, 238)

C. Modern Foreign Languages  
(FRE 101, 102, 103, 201, 202, 203; GER 101, 102, 103, 201, 202, 203; ITA 101, 102, 103, 201, 202, 203)

D. Mathematics, Science, Social Science  
(MAT 101, 102, 103; SCI 101, 102, 190, 210, 221, 222, 223; SOS 111, 112, 115)

Each Arts area, in cooperation with the Department of General Studies, sets more specific, sometimes additional non-applied requirements appropriate to the particular field of study. See degree entry under each Arts area for detailed information.

During each term of the academic year, the usual general studies program of the college student consists of four semester hours, each course usually carrying two semester hours. The student will thus have earned twelve semester hours at the end of each year or a total of forty-eight hours at the end of four years. Modern languages and some science courses carry three semester hours credit. Independent Study courses or special seminars may vary from one semester hour to three semester hours credit depending upon the nature of the course.

Students who leave the School prior to completion of the college degree require-

ments may be issued a Diploma in their area of arts specialization. The Diploma indicates the amount of time spent in the School and the general level of satisfactory performance. Special requirements for the Diploma are listed in the requirements of each of the arts schools.

### Satisfactory General Studies Progress Requirements

Students who have completed half the general studies requirements for their degree must maintain a 2.0 cumulative average and a 2.0 term average each term in general studies courses. A student who fails to achieve either a 2.0 cumulative or a 2.0 term average will be placed on general studies probation for the following term. The student whose cumulative average in general studies courses falls below 2.0 for two consecutive terms will be dismissed from the degree program.

Students who have not completed half the general studies requirements for their degree must maintain a 1.8 cumulative average and a 1.8 term average each term in general studies courses. A student who fails to achieve either a 1.8 cumulative or a 1.8 term average for a given term will be placed on general studies probation for the following term. The student whose cumulative average in general studies courses falls below 1.8 for three consecutive terms will be dismissed from the degree program.

# GENERAL STUDIES

## Pass-Fail Grade Designations

Students who have completed half their general studies requirements may take one elective course on Pass-Fail basis. Courses with Pass-Fail designations carry the credit value indicated in the catalog. The Pass grade is calculated in the total number of credits. Pass-Fail designations are not calculated in determining the cumulative general studies average.

A student must indicate by the end of the Drop-Add period whether the course is being taken for Pass-Fail credit. This decision is final and cannot be changed.

## Grading System and Quality Points

Final grades on performance in class work are sent to students and, where appropriate, to parents or guardians after the examinations at the end of each term. In addition, mid-term reports are sent to students each term as a warning of less than satisfactory progress. Indication of student achievement is provided by the following grades and assigned quality points:

- A (4.0) indicates excellent work, superior achievement
- B (3.0) indicates very good work, work that merits praise
- C (2.0) indicates acceptable work that shows learning and progress
- D (1.0) indicates work that is barely acceptable, meets minimum requirements
- F (0.0) Indicates course failure; work is so poor that minimum standards have not been met or required work has not been done; used as penalty in certain situations.

## CEEB Examinations

Students who enroll in general studies programs leading to the BFA or BM present SAT scores that indicate probable success in college work.

NCSA accepts College Entrance Examination Board advanced placement courses for general studies credit when a score of 3 or higher has been achieved on the official examination.

C.L.E.P. tests corresponding to courses in the NCSA curriculum may also be presented for evaluation for possible credit.



# GENERAL STUDIES

## Course Descriptions

Not all of the courses listed below are offered each year. Lists of courses available in any given year may be obtained from the General Studies office.

### English 099: Writing Laboratory (No Credit)

Open to high school juniors and seniors and college students, the writing lab supplements classroom writing instruction. Students work with faculty tutors to overcome deficiencies in reading, writing, and study skills.

### English 291, 292, 293: Playwriting (2 Credits Per Term)

Training in writing the one-act and full-length play, and in creating film and television scripts. The approach is shaped according to the needs of the individual students; hence, one term is not prerequisite to another.

### English 295: Writing Seminar: Fiction (2 Credits)

Students study the basic methods of narrative and of fiction writing and write personal narratives and short stories. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: completion of General Studies 101, 102, 103 or permission of the instructor.

### English 297: Writing Seminar: Poetry (2 Credits)

Students study a variety of types of verse composition and write poems of many kinds. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: completion of General Studies 101, 102, 103, or permission of instructor.

### General Studies: 101:

#### Critical Perspectives: Reading, Reasoning, Writing (2 Credits)

A course in reading, reasoning, and composition. Students learn to understand the structure of various types of prose narrative and develop their own skills in writing short essays. Students learn to write clear, correct sentences; coherent, purposeful paragraphs, valid, reasonable arguments. Skills for intelligent, perceptive discussion are also emphasized.

### General Studies 102:

#### Critical Perspectives: A Study of Poetry (2 Credits)

A course in understanding, discussing, and writing about poetry. Students learn about poetry as a natural expression of humanity, connected to the rest of life and related to the other arts. The writing instruction of 101 continues.

### General Studies 103:

#### Critical Perspectives: The Artist's Life (2 Credits)

A course in basic methods of research, writing, and critical discussion using biographical materials in the performing, literary, and visual arts. The biographical texts and topics change with some frequency, but the course always focuses the students' attention on the development of the artist's style, sources of inspiration, philosophy of art, and influence.

### General Studies 121, 122, 123: The Arts in Context:

#### Cultural Roots and Continuities (2 Credits Per Term)

An examination of major historical periods and the artistic styles which characterize them, with particular attention to visual arts, music, literature, drama and ideas as integral elements of world cultures.

121: Ancient and Medieval

122: Renaissance and Baroque

123: Modern

### General Studies 124, 125, 126:

#### World Art (2 Credits Per Term)

A three-term historical survey of the development of painting, sculpture and architecture.

124: World Art: Ancient and Medieval

125: World Art: Renaissance and Baroque

126: World Art: Modern

### General Studies 141, 142, 143, 144, 145, 146:

#### World Theatre (2 Credits Per Term)

A six-term study of theatres, performances, and plays.

141: World Theatre I: Greek through Renaissance

Play analysis; Greek, Roman, Medieval, Renaissance Theatre.

Prerequisite: Satisfactory completion of General Studies 101, 102, or the equivalent.

142: World Theatre II: Elizabethan through Romantic

Elizabethan, Jacobean, Commedia dell'arte, Neoclassic French, Baroque, Restoration, 19th-century Romantic Theatre.

Prerequisite: Satisfactory completion of General Studies 101, 102 or the equivalent.

143: World Theatre III: Late 19th and Early 20th Century

Ibsen, Chekhov, Shaw, the New Stagecraft, German Expressionism, Brecht's Epic Theatre, the Soviet Experiment.

Prerequisite: Satisfactory completion of General Studies 101, 102, or the equivalent.

# GENERAL STUDIES

## **144: World Theatre IV: 1915 to 1950's**

The New American Theatre, Pirandello, The French Theatricalists, Theatre of the Absurd.

Prerequisite: Satisfactory completion of General Studies 101, 102, or the equivalent.

## **145: World Theatre V: 1950's to 1980's**

The British Revival, American Theatre, Radical and Environmental Theatre.

Prerequisite: Satisfactory completion of General Studies 101, 102, or the equivalent.

## **146: Topics in Dramatic Literature**

A series of one-term studies of individual playwrights, groups of playwrights, periods. Subjects vary each term and year.

Prerequisite: Satisfactory completion of at least three terms of World Theatre, or permission of the instructor.

## **General Studies 211, 212, 213: Foundations of Values in the Humanities and the Arts (2 Credits Per Term)**

Critical investigation and evaluation of some of the concepts and values which are central to the humanities and the arts. The study is organized by theme and subject, and includes encounters with works and ideas that have had historical importance and are of particular relevance to contemporary life. Prerequisites: General Studies 101, 102, 103 or the equivalent.

### **211: Religious World Views**

### **212: Self and Society**

### **213: Modernism and Beyond**

## **General Studies 221, 222, 223: American Cultural Studies (2 Credits Per Term)** (Offered as needed)

**221:** A topical survey of American culture and society from the colonial period through the civil war era, with special emphasis on literature, music, and decorative arts.

**222:** A topical survey of American culture from industrialization to the present time with emphasis on arts in an urbanized, industrialized world power.

**223:** Special topics (a focus on one facet of American culture, e.g., American Folklore, Religion in America; a different topic is chosen each year).

## **General Studies 224, 225, 226:**

### **Contemporary World Issues (2 Credits Per Term)**

An examination of contemporary issues of global, national, and individual importance.

### **224: Contemporary World Issues: Global Perspectives**

An examination of major contemporary world problems including population and food supply, war, the impact of technology, and the role of modern science.

### **225: Contemporary World Issues: The Western World in the Contemporary Age**

An examination of the major national and international problems of the Western industrial nations, with emphasis on domestic political issues, economic trends, and social issues.

### **226: Contemporary World Issues: The Non-Western World in The Contemporary Age**

An examination of non-Western cultures, governments, and values with special attention to problems of the Third World countries. The course will include a broad treatment of non-Western cultures as well as a special focus each year on a single non-Western culture.

## **General Studies 227, 228, 229:**

### **European Cultural Studies (2 Credits Per Term)** (Offered as needed)

**227:** A study of European cultural centers during the Early Modern period. Specific topics include Renaissance Florence, Shakespeare's London, Amsterdam in the Dutch Golden Age, Versailles under Louis XIV, court life in the age of absolutism, and Paris in the eighteenth century.

**228:** A study of major cultural movements in nineteenth and twentieth century Europe, with emphasis on Romanticism, Classical Liberalism, Realism, Naturalism, Impressionism, Expressionism, and Modernism.

**229:** Special topics (a focus on one facet of European culture; a different topic is chosen each year.)

## **General Studies 237: Film Art and Film Genre (2 Credits)**

A course in viewing, discussing and studying selected films. Director as auteur, problems inherent in film as art, film techniques and the generic approach to film study are lecture topics. Auteurs and genres change yearly. Prerequisite: General Studies 101, 102, or permission of the instructor.

# GENERAL STUDIES

## **General Studies 238: Film History (2 Credits)**

Basic introduction to film history from its beginnings through the 1930's with focus on international aesthetic and technological developments. Emphasis is on the narrative fiction film. Prerequisites: General Studies 101, 102, 103 or permission of the instructor.

## **Literature 210: Topical Studies (2 Credits Per Term)**

A series of one-term intensive studies of periods, persons, and special topics in world literature. Subjects vary each term and year.

## **Mathematics 101: Intermediate Algebra (2 Credits)**

A one-term course, including such basic algebraic topics as the algebra of polynomials, linear and quadratic equations, functions, graphing and an introduction to sequences and series.

Prerequisites: Two years of high school algebra or one year of algebra and one of geometry.

## **Mathematics 102: College Mathematics (2 Credits)**

A one-term course, including topics that have become standard in the field of finite mathematics (e.g., linear systems and matrices, linear programming and the mathematics of finance and probability); particular emphasis on applications to business, economics, and the social sciences. Prerequisites: Three or four years of high school mathematics, including Algebra I, II, Geometry and/or Advanced Algebra; or satisfactory completion of Mathematics 101.

## **Mathematics 103: Calculus (2 Credits)**

A one-term course, consisting of a thorough presentation of the calculus for functions of one variable, including the exponential and logarithmic functions and an introduction to multivariable calculus. Prerequisites: Four years of high school mathematics, including Advanced Algebra/Trigonometry; or satisfactory completion of Mathematics 102.

## **Modern Foreign Languages**

### **French 101-102-103: Elementary French (3 Credits Per Term)**

The first half of a graded two-year approach to comprehension and communication in French, including the present, "passe compose," future, and imperfect tenses of the indicative. The major emphasis is on fundamentals of speaking and comprehension, with attention to phonetics, basic grammar, and the culture from which the language derives. The student completing this course should expect active use of limited segments of the language. Four class meetings a week.

### **French 201, 202, 203: Intermediate French (3 Credits Per Term)**

A continuation of French 101-102-103, including the remaining tenses and moods. The major emphasis is on comprehension and conversation with continued attention to grammar, vocabulary building, and civilization. The student completing this course should expect an active comprehension and communication foundation for travel, reading, or study of literature or other fields where the language of instruction is French. Four class meetings a week. Prerequisites: French 101-102-103 or equivalent.

### **German 101-102-103: Elementary German (3 Credits Per Term)**

An introduction to German through audiolingual techniques. The major emphasis is on conversation, with attention given to basic grammar, reading and writing the language. An introduction to German culture.

### **German 201, 202, 203: Intermediate German (3 Credits Per Term)**

A review of German reading, writing and grammar. Expansion on conversational skills. Frequent reading of classical and modern prose, poetry. Prerequisites: German 101-102-103 or equivalent.

### **Italian 101-102-103: Elementary Italian (3 Credits Per Term)**

An introduction to the Italian language. The major emphasis is on spoken Italian with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Four class meetings per week.

### **Italian 201, 202, 203: Intermediate Italian (3 Credits Per Term)**

Continuation of structure and vocabulary building, conversation, with additional reading and civilization materials. Four class meetings per week.

Prerequisites: Italian 101-102-103 or equivalent.

**NOTE:** Advanced study in French, German, and Italian is available to qualified students. For more information, contact the General Studies office or the individual language teacher.

## **Philosophy**

### **Philosophy 111: Greek and Early Medieval Philosophy (2 Credits)**

The course examines the birth of philosophical thought in the West, with major attention given to the metaphysics and ethics of Plato and Aristotle. Offered in 1985-86, and alternate years. Prerequisite: Satisfactory completion of General Studies 101 or permission of instructor.



# GENERAL STUDIES

## **Philosophy 112: Later Medieval and Early Modern Philosophy**

**(2 Credits)**

The course deals with the major traditions of medieval and renaissance thought about God, man, and nature. The cultural and social context of the philosophers who will be studied will also be discussed. Offered in 1985-86, and in alternate years. Prerequisites: Satisfactory completion of General Studies 101 or permission of the instructor.

## **Philosophy 113: Modern Philosophy**

**(2 Credits)**

Representative thinkers from the Enlightenment, the nineteenth and twentieth centuries, including Kant, Schopenhauer, Nietzsche, and Wittgenstein, will be discussed. Offered in 1985-86 and in alternate years.

Prerequisite: Satisfactory completion of General Studies 101 or permission of instructor.

## **Philosophy 224: Metaphysics and Mysticism**

**(2 Credits)**

Eastern and (primarily) Western perspectives on what is ultimately real and how it can be known. Readings and authors studied vary, but can be expected to include: Plato, Buddha, Spinoza, Descartes, Berkeley, Kant, among others. Offered in 1984-85 and in alternate years.

Prerequisite: Satisfactory completion of General Studies 101 or permission of the instructor.

## **Philosophy 225: Moral and Political Philosophy**

**(2 Credits)**

The course focuses on the questions: What is a good life and a good society? What is right and wrong? Why be moral? The readings are derived from the chief sources of Western ethics: The Bible, Plato, Augustine, Rousseau, Kant, Mill, Hobbes. Offered in 1984-85 and in alternate years.

Prerequisite: Satisfactory completion of General Studies 101 or permission of instructor.

## **Philosophy 226: Philosophy of Religion**

**(2 Credits)**

An examination of Eastern and Western religious ideas, with a large segment of the course given over to problems concerning the nature of religious knowledge, the nature and existence of God, the problem of evil. Offered in 1984-85 and in alternate years. Prerequisite: Satisfactory completion of General Studies 101 or permission of instructor.

## **Science**

### **Science 101: Foundations of Physical Science**

**(2 Credits)**

A study of science as a search for explanations of physical phenomena; emphasis on the nature of matter and energy relationships in matter. Offered as needed.

### **Science 102: Light and Sound**

**(2 Credits)**

A study of similarities and differences in optical and acoustical phenomena; emphasis on application of concepts to daily life and to the arts. Offered as needed.

### **Science 190: Major Issues in Science**

**(2 Credits)**

A one-term course with flexible content, exploring each year a limited number of physical and biological topics/issues of current interest.

### **Science 210: Nutrition, Behavior & Culture**

**(3 Credits)**

A study of concepts of normal nutrition as they relate to all age groups, with specific reference to the needs of young adults and performers. The cultural and behavioral aspects of nutritional patterns will be considered, using community resources when available.

### **Science 221, 222, 223:**

#### **Human Anatomy & Physiology**

**(2 Credits Per Term)**

A general course designed to provide a basic understanding of the structure and function of the human body. Practical considerations are given to the arts interests of the individual student.

# GENERAL STUDIES

## Social Science

### Social Science 111:

#### Human Relationships: Personal Effectiveness (2 Credits)

An emphasis on understanding the individual and close relationships; what personality is; how to enhance self-awareness; human development; becoming skillful in interpersonal communication, especially self-disclosure, active listening, problem-solving, dealing with conflict, and sharing feelings. Class sessions emphasize an experiential approach.

### Social Science 112:

#### Human Relationships: Interpersonal Communications (2 Credits)

An exploration of working together in groups, with special focus on working and performing groups. Class meetings will be experiences structured around leadership, decision-making, group goals, controversy and conflict, use of power, and other aspects of group process.

### Social Science 115: Human Sexuality (2 Credits)

The main areas this course will cover are: masculine and feminine roles, sexual behavior, sexual dysfunction, attitudes about sexuality, the erotic in the arts, and sex in society.

### Social Science 120:

#### Practicum in Early Childhood Education (1 or 2 Credits per Term)

An in-service training experience in which students work with pre-school children in the Creative Learning Center to build the children's confidence and sense of identity and to stimulate mental, social and physical growth through arts-related group experience. A maximum of two credits in Social Science 120 will be applied to degree requirements.



# STUDENT SERVICES





# STUDENT SERVICES

Student Services offers students possibilities for growth in self-awareness by providing programs/processes which help students in developing realistic understandings of themselves and their world. To be successful artists, it is necessary to be successful persons. Thus, Student Services assists students in developing skills in interpersonal relations, achieving personal integration, assuming responsibility for the consequences of choices, learning ways to deal with the stress of working to potential in a given field, and becoming better informed regarding how to handle and prevent problems. Much of Student Services work is teaching skills that can be carried from the School through life and built upon; there is a great deal of individual contact as well as small group contact between staff and students.

Student Services is a strongly integrative element in the life of the School, working with all students, faculty and staff. The individual differences and needs of students in the various age groups and Schools are recognized and addressed with different programs and requirements according to the differences/needs. Generally, one could describe Student Services as an area of the School that is concerned with the development of the student as a total person. It is a part of the educational experience of a student at the school, a co-curricular program, going beyond the simply mechanical matters of room assignments and handing out keys.

The five divisions of Student Services are Counseling, Health Services, Residence Life, Student Activities, and Student Financial Aid.

The Directors and staff in each of these areas are professionally trained to develop and implement programs and procedures that are responsive to the needs/ desires of students and that contribute to the effectiveness of the entire School.

## **Patricia C. Harwood, *Dean of Student Services (1978)***

B.A. French and English, Longwood College; M.A. Psychology and Counseling, Middle Tennessee State University; Ed.D. Higher Education Administration, College of William and Mary. Formerly Director of Career Planning and Placement/Counselor and Teacher of French and English. Active in professional associations as program presenter, committee member, local arrangements chairperson for National Association of Student Personnel Administrators, Region III, 1984 Annual Conference. Memberships in Southern Association of College Student Affairs, National Association of Student Personnel Administrators, American College Personnel Association Administrators, American College Personnel Association and subsidiary groups. Serve as self-study evaluator of Student Services for the Southern Association of Colleges and Schools.

## **Eula J. May, *Secretary (1983)***

## **Residence Life**

The North Carolina School of the Arts provides separate residence halls for high school and college students. All full-time students enrolled in degree or non-degree programs are required to live on campus as space permits and participate in the boarding plan through the School cafeteria. Married students or those living with family within commuting distance are exempted from this housing and boarding plan. Other students may seek exemption through the Director of Residence Life's office by appeal to the Housing Review Board, composed of the Vice Chancellors for Academic Affairs and Finance, Dean of Student Services, Chairperson of the Student Advisory Council, a representative of the general studies faculty, a representative of the arts faculty, (ex-officio members are the Directors of Residence Life, Student Health, Student Financial Aid, and Food Services). Students should consult the student handbook for further information regarding the Housing Review Board.

## **Patricia Robertson, *Director of Residential Life and Housing Administration (1984)***

B.A., Religion, University of North Carolina at Chapel Hill. M.A. Ed., Counseling, Western Carolina University. Ed.D., Counselor Education with Student Development concentration, ABD, University of North Carolina at Greensboro. Director of TRIO programs, Western Carolina University.

## **Susan Reddick, *Secretary (1982)***

# STUDENT SERVICES

**David Rettig**, *Assistant Director of Residence Life for Facilities Management and Administration (1979)*

B.A., History, UNC-Greensboro; M.Ed., Student Development, UNC-Greensboro. Secretary of Residential Affairs, UNC-G, 1976-78.

## College Life

The College Life Staff of the North Carolina School of the Arts designs programs and offers services aimed to facilitate the positive development of the college student. Co-curricular in nature, the educational, recreational, and avocational programs are frequently planned in conjunction with other Student Services areas, arts and academic departments, and other community sources.

College students are housed in a residence complex, providing opportunities for students of the various arts areas to learn from each other regarding the rigors of other disciplines.

Lounge spaces in the residence complexes provide three clear areas of service to students:

- a reception/party/coffee house area
- an office/TV lounge/kitchen area
- community laundromat/TV lounge

The College Life Staff consists of two professional staff who reside on campus to provide support to the student staff and residents. These area coordinators maintain rapport with students through a student staff of resident assistants. The resident assistants are selected in the

spring of each school year and are key to a creative, enjoyable, cohesive community atmosphere.

College rules, regulations and housing procedures evolve from year to year as determined by the Dean of Student Services after open consultation with an all campus advisory committee. There is a serious attempt to guarantee students due process and societal rights as adults, while likewise, expecting them to take on the responsibilities of adulthood.

**Jana Lynn Fields**, *Area Coordinator for College Life (1982)*

B.A., Psychology, North Carolina State University. M.Ed. (in progress) Counseling and Guidance (Student Development) UNC-Greensboro.

**Lisa Waters**, *Area Coordinator for College Life (1984)*

B.S. Physical Education, Minor-Social Science, Michigan State University; M.A., Student Personnel Administration, Ohio State University. Resident Assistant, Michigan State.

## High School Life

The High School Life program at the North Carolina School of the Arts maintains uniqueness of a national scale by virtue of the fact that this institution continues to be one of a kind: a School where both high school and college students seek training toward a career in the professional performing arts on the same campus.

High School students are housed on campus in two residence halls where 24-hour supervision is provided by an adult

staff-in-residence. High School students are expected to be responsible for their own everyday lives with regard to class attendance, homework, keeping of social rules and regulations, and personal well-being.

Special attention is given to the legal responsibilities that the North Carolina School of the Arts bears in its "in loco parentis" role with high school students under 18 years of age.

Staff members in-residence receive in-service training enabling them to better render recreational, counseling, and housing programs.

Because high school students, for the most part, are not allowed to have cars on campus, bus and van service is available especially at night and on weekends to transport students to shopping centers, parks, places to dine, and interesting sites in and around the Winston-Salem area.

A special Host Family Program helps high school students away from home for the first time adjust to their new environment. Host families live in the Winston-Salem area and act as "family away from home" for occasional meals, short visits, and a real family atmosphere.



# STUDENT SERVICES

Finally, the North Carolina School of the Arts' High School Life Staff is committed to campus social harmony among its high school and college student populations. Although there are clear areas of the campus (college residence area) in which high school students may not enter without special permission, high school and college students are residents of the same campus. Every effort is made to offer high school students as many opportunities for development as possible. The High School Life Staff provides special housing, programming, and supervision for the junior high students on campus to meet their developmental needs.

**Martha Anne Goff**, *Assistant Director of Residence Life, Director of High School Life, (1980)*

B.A. Political Science, UNC-Greensboro, Sociology Minor; M.Ed. Guidance and Counseling, UNC-G; Ed.S. Guidance and Counseling, UNC-G; Related graduate level studies in School Law at UNC-G; Residence hall Supervisor, Area coordinator for Residence Life, UNC-G.

**Mark Bee**, *Assistant Director of High School Life (1980)*

B.S., Political Science, Shepherd College

**Andrew W. Ingalls**, *Assistant Director of High School Life (1983)*

B.A. Psychology, Hobart College. M.Ed., in Community Counseling (in progress) UNC-G.

**Kelly Snyder**, *Assistant Director of High School Life (1982)*

B.S.W., Social Work, James Madison University. M.Ed. in Student Development (in progress) UNC-G.





# STUDENT SERVICES

## Regulations and Student Handbook

Both the High School and College Residence Life Programs have a system of social rules and regulations established annually by the Dean of Student Services on the basis of recommendations from an all-campus advisory committee. The Handbook details these regulations.

New students will want to know about regulations violations which may result in penalties or dismissal from school. In high school, the regulations cover such matters as curfew regulations, intervisitation, falsification of sign out, vandalism, and other matters of health and safety. In college, there are regulations pertaining to such matters as theft, physical abuse or conduct which threatens the health and safety of another, vandalism, unauthorized use of school facilities, falsification of information, possession of weapons, including explosives, and other matters. The handbook lists complete details and procedures regarding the Judicial System of the School.

## Health Services

In the first-floor wing of Sanford Residence Hall is the Student Health Center which includes an infirmary, laboratory, physical therapy and treatment rooms and offices for the staff. A nurse and physician are on call and available by telephone for emergencies. Emergencies when the School physician is not on campus are sent to the local hospital emergency rooms.

The Health Services fee pays for the services of the nurses and physical therapist, first aid supplies, non-prescription drugs, and the use of physical therapy equipment, crutches, vaporizers, etc. A portion of the School physician's fee is paid by this fee, as are charges for prescription drugs, ace bandages, laboratory tests and X-rays. Arrangements for medical or dental specialists are made through Health Services as indicated, and expenses incurred are the responsibility of the student or parent. Questions on services or charges should be directed to the Director of Health Services.

Health and accident insurance is not included in the Health Services fee. In the event of injury and/or hospitalization of a student, the student or parent's insurance covering the student is the primary source of payment. Individual health and accident insurance is available by contract with a private insurance company. Parents and/or students are urged to obtain insurance to prevent costly hospital bills. Itemized statements for health service charges, which may be reimbursable to the student or parent through insurance, can be obtained by writing to the Director of Health Services.

**Margaret Porter, N.P., Director of Student Health Services (1966)**

Graduate City Memorial Hospital School of Nursing. Post Graduate Children's Hospital Washington, D.C. Brigham Young University. Nurse Practitioner Program, UNC-G.

**Cheryl Ziglar, Secretary (1983)**

**Nancy Mesic, R.N.B.S. (1982)**

**Gayle McElroy, L.P.N. (1976)**

**Judith Vogel, L.P.T. (1981)**

**Alice McGilvary, R.N. (1980)**

**Sherrill Braswell, M.D. (1981)**

**John B.R. Thomas, M.D. (1981)**

## Counseling Services

The primary goal of the counseling program is to offer to students a helping/working relationship which will be useful to them in becoming more self-directed, better at problem solving, and more constructive in achieving their personal and professional goals. A staff of highly trained counselors is available to individuals as well as groups and works on the basis of confidentiality. The use of the Counseling Service is without cost to students, faculty and staff.

The counseling staff has competence in such areas as problem solving and decision making, Life Planning and Career Counseling, basic communication skills, Transactional Analysis, Gestalt Therapy, relationship and marital counseling, and group counseling. In these and other areas, this staff offers programs and workshops as well as individual counseling.

# STUDENT SERVICES

## **Cranford Johnson, Director of Counseling (1970)**

B.A., History/Political Science, Birmingham-Southern College; B.D., Emory University. Campus minister, Duke University, 1963-69; Intern, Institute of Religion and Marriage and Family Studies and Counseling, Houston, Texas, 1967-70; North Carolina Group Behavior Society; American Association of Sex Educators and Counselors; Instructor in Social Sciences.

## **Sarah Lu Bradley, Counselor (1971)**

B.A., Philosophy/Religion, Greensboro College; M.R.E., Duke University; M.Ed., Counseling, The University of North Carolina at Greensboro; training program in Transactional Analysis at Southeast Institute, 1976-77; training in Neuro-Linguistic Programming; Treasurer, North Carolina Group Behavior Society; member of American Personnel and Guidance Association, Consultant for Center for Creative Leadership; Instructor in Social Sciences.



# STUDENT SERVICES



## **Student Activities**

In addition to more than 350 performances each year—dance concerts, drama productions and workshops, student and faculty recitals, orchestra and ensemble concerts—movies, dances, parties, entertainers, and educational programming opportunities are scheduled on campus.

The Director of Student Activities plans, with the students and staff various residence hall, Coffeehouse, off campus and all-School events.

Recreational facilities provided include those for gymnastics, a fully equipped weight-room (body building), swimming, basketball, volleyball, softball, football, and other sports; a gameroom with billiard tables, air hockey, pinball and video games; and an outdoor exercise "Par" course for general physical exercise and workout.

Tickets are frequently provided for off-campus events in Winston-Salem, neighboring cities, and nearby colleges and universities; often the School provides a bus service to such events.

## **Douglas Roy Patterson, Director of Student Activities (1984).**

B.S., Union College, M.Ed., University of Virginia. Memberships in Virginia Association of Student Personnel Administrators, National Association for Campus Activities, Association of College Unions-International, and National Orientation Directors Association.



# STUDENT SERVICES

**Kurt Hotelling**, *Assistant Director of Student Activities (1981)*

NCSA High School Diploma 1976; Bachelor of Music, North Carolina School of the Arts 1980; graduate work in Music Education and Psychology, Appalachian State University 1980-1981; graduate work in Music Theory, NCSA 1981-82.

**Juanita Dahmer**, *Assistant Director of Student Activities/Game Room Manager, (1970)*

## **Student Advisory Council**

This organization provides a vehicle for student leadership and representation in all administrative or faculty/staff meetings where student representation is specified. It assists in assessing areas of concern among students, in communication of information among students, in planning and implementing certain activities.

The membership consists of a Chairperson and Vice-Chairperson elected at large by the NCSA student body and representatives from all Schools, the junior high residence organization, the senior high residence organization, and graduate students.

**Philip B. Rabe**, *Chairperson*



# FINANCIAL AID

**Patsy M. Braxton**, *Director of Financial Aid and Institutional Research; Title IX and Section 504 Officer, and Tuition-Review Officer (1979)*

A.B. Sociology, Guilford College; M.S. Guidance and Counseling, Old Dominion University; Additional graduate studies, Appalachian State University, East Carolina University, University of North Carolina at Greensboro. Past President of the North Carolina Association of Student Financial Aid Administrators. Consultant to Pell Grant program, consultant to Bureau of Human and Health Services. Faculty of state professional training. Served as moderator and/or panelist to state, regional and national professional meetings 1971-present. Formerly, Assistant Director of Student Aid at the University of North Carolina at Greensboro; Guidance Counselor, Elizabeth City Schools; Classroom Teacher, Watauga County Schools, Henry County (VA) Schools.

**Laura H. Allen**, *Secretary (1973)*

The North Carolina School of the Arts financial aid program is designed to assist deserving students in meeting the cost of attending NCSA.

It is recognized that some students do not have the financial resources to meet their educational costs at NCSA. Through the student financial aid program, the institution makes every effort to insure that no qualified student is denied the opportunity to attend NCSA because of lack of funds. Parents and students have an obligation to pay for their education to the extent they are able to do so. Financial need is determined by sub-

tracting the reasonable family contribution from the expected costs. A student who demonstrates financial need and has the potential for success at NCSA may apply for financial assistance to help meet the expected expenses. Financial aid at NCSA is awarded without regard to a student's race, religion, color, national origin, sex, age, or handicap.

## **Instructions for Application for Financial Aid**

Although both high school and college level students may apply for financial assistance, the procedure differs for each level.

### **All students must:**

1. Submit the NCSA Financial Aid Application.
2. Submit the Financial Aid Form or Family Financial Statement to the proper agency.
3. Submit a copy of the parents' 1983 income tax form 1040, 1040A, or 1040EZ

### **College Applicants must also:**

Submit the Student Analysis Report for the federal Pell Grant Program to the NCSA Student Financial Aid Office (Required of all college applicants.)

It is essential that prompt attention be given to these procedures. Preference will be given to entering students whose applications are received by April 1. Enrolled students should submit the required forms by April 15. Students who submit applications after the preferred

deadline dates will be considered as time and funds permit.

The financial aid program at NCSA includes funds from scholarships, grants, loans, and employment. Financial Aid is awarded on the basis of a student's demonstrated financial need. A student who is awarded funds may receive a "package of aid." This could include some gift aid (in the form of scholarship or grant) or some self-help assistance (in the form of loan and/or employment). *Students should understand the terms of financial aid awards before accepting them.*

### **Types of Aid**

The North Carolina School of the Arts receives support for its Financial Aid program from federal and state governments, individuals, and foundations. All student aid funds are administered according to the provisions and regulations of the contributing agency or donor.

NCSA is a participating institution in the following federal/state programs:

1. Pell Grant
2. Supplemental Educational Opportunity Grant
3. College Work Study
4. National Direct Student Loan
5. State Grants and Scholarships
6. Guaranteed Student Loan
7. Federally Insured Student Loan
8. Parent Loan for Undergraduate Students
9. Minority Presence Grants

# FINANCIAL AID

## **Insured Student Loan Program**

As a participating institution for the State Guaranteed Student Loan and Federally insured Student Loan programs, a dependent student may borrow up to \$2,500.00 per year for undergraduate work. Graduate students may apply for up to \$5000 per year. Repayment begins 6 months after the borrower terminates at least half-time student status. A North Carolina student may seek funds from The College Foundation, Inc. 1307 Glenwood Avenue, Raleigh, NC 27605. Out-of-State residents should write to the financial aid office for the name of the leading agency in his/her state.

## **Other Sources**

Students are encouraged to explore other sources for assistance. A few of these would be:

1. Veterans Administration
2. Vocational Rehabilitation
3. N.C. Veterans Affairs
4. Outside/local scholarships

Any resource received by the student must be reported to the Student Financial Aid Office and will be considered in determining a financial package.

## **Minority Presence Grant Program**

Under the Board of Governors general Minority Presence Grant Program, black students may be eligible for special financial assistance if they are residents of North Carolina, enrolled for at least 3 hours of degree credit course work and demonstrate financial need.

## **Financial Aid Determination and Award**

Awards are made to full-time students who are pursuing high school diplomas, college degrees, or college diplomas, and graduate students.

Financial aid awards will be prepared for entering students in late spring preceding their fall enrollment. Renewal awards will be made in mid-summer.

## **Application Check List:**

A student should seek the appropriate form(s) from the Student Financial Aid Office

High School:

1. NCSA Financial Aid Application
2. Financial Aid Form or Family Financial Statement
3. Latest tax year: Copy of IRS Form 1040, 1040A, or 1040EZ

College:

1. NCSA Financial Aid Application
2. Financial Aid Form or Family Financial Statement
3. Pell Grant Report (Student Analysis Report) [College only]
4. Latest tax year: Copy of IRS Form 1040, 1040A or 1040EZ
5. Affidavit of Independence (if financially independent)
6. Financial Aid Transcript (if a transfer student)
7. Proof of Selective Service Registration (if appropriate)

## **Financial Aid Refund Policy:**

Students on Financial Aid, who are eligible for a refund upon withdrawal, will have their refunds applied proportionately to the program(s) from which the funds were disbursed on a percentage of total assistance.

## **Award Process**

A student who completes the NCSA Application for Financial Aid, and the required supporting documents, will be considered for all financial assistance for which he/she is eligible, including general scholarships, grants, loans, and employment. The student may indicate on the application the types of aid for which he/she wishes consideration, and the institution will try to meet the student's financial need with funds that are available and appropriate to the individual's circumstances.

## **Renewal of Financial Aid**

Applicants must file a new financial aid application for each year of enrollment. Awards may vary from year to year as family circumstances and availability of funds change. In order to be eligible for the renewal of aid, a student must have continual need, must be in good standing, and must be maintaining satisfactory progress at NCSA. A student is not eligible for financial assistance if he/she owes a refund of federal grant aid or is in default on a federal loan received for attendance at NCSA.



# FINANCIAL AID

# SCHOLARSHIPS

## Independent Students

Self-supporting applicants may apply as financially independent provided that during the preceding, current and following calendar year they:

1. Have not, nor will, live with their parents for more than six weeks;
2. Have not, nor will be claimed as federal tax exemptions by parents, and
3. Have not, nor will receive \$750 or more in financial support from parents.

The definition of parent is the natural or legally adopted parent or guardian as stated on the need analysis information.

## Other Information

A brochure, "Student Guide to Financial Aid Opportunities," is available upon request to the Student Aid Office. The brochure explains in detail the financial aid process at NCSA.

## Discretionary Scholarships

Discretionary scholarships are awarded to students whose audition evaluations and other records show unusual talent, ability, and art potential by the dean of each arts school upon recommendation of each arts school faculty. Out-of-state college students who receive scholarships may also be granted tuition reductions. A scholarship, and when applicable, a tuition reduction, is normally granted for one academic year. Any scholarship stipend is contingent upon the student's enrollment in the North Carolina School of the Arts for the academic year to which the scholarship applied. If a student fails to enroll or ceases to be enrolled in the School, he/she shall forfeit all of the appropriate pro rata share of the scholarship. Most scholarships are renewed provided the student meets the renewal requirements listed in his/her scholarship award letter. If a scholarship recipient is placed on general studies or artistic probation at the end of one term of the trimester year and does not raise his/her performance to an acceptable level by the end of the following term, the pro rata remainder of the scholarship may be reduced or canceled for the balance of the year and not renewed for the following year. Scholarships and tuition reductions shall be considered as assets toward meeting one's financial need so that the combination of scholarships and financial aid for an individual student shall not exceed the School's estimated educational

expenses including reasonable allowances for books and supplies, transportation, personal expenses as well as tuition and required fees, rooms, and board.

## Special Scholarships

Several special scholarships are awarded each year to outstanding students. Information and criteria pertaining to some of these scholarships would include:

### Sanford Scholarship—Four Full Scholarships

1. Awarded to one student per year in dance, design and production or visual arts, drama, and music
2. Students must make application through the Admissions Office for the competition and be legal residents of North Carolina.
3. North Carolina School of the Arts students are not eligible;
4. Nonrenewable, for 1 year only
5. Competition is held annually on the North Carolina School of the Arts campus

### Nancy S. Reynolds Merit Awards—\$1000 awards

1. Awarded each year by each arts faculty to an outstanding returning student

### William R. Kenan, Jr. Awards—Four \$1000 and four \$500 awards

1. Awarded each year to outstanding returning students nominated by the arts faculties and approved by the Chancellor.

# SCHOLARSHIPS

## **John G. Welch Scholarships—\$500 awards**

1. Awarded each year from nominations by the arts deans and approved by the Chancellor.
2. Criteria are talent, ability, and arts potential
3. Nonrenewable

## **Roanoke-Chowan Group Scholarship—\$200 award**

1. Awarded to one high school visual arts student per year
2. Preference to students who are legal residents of North Carolina
3. Awarded to student who has financial need
4. Nonrenewable

## **Vittorio Giannini Memorial Awards in Music—\$1,000 awards**

1. Awarded to new or returning high school or college students
2. Renewable
3. Number of new and renewable recipients per year
  - 2 Composition
  - 2 Violin
  - 1 Voice
4. Additional scholarships may be awarded if sufficient additional funds are available.

## **Sarah Graham Kenan Memorial Organ Scholarships—one for \$1,500 and two for \$500**

1. Awarded by the Music School Faculty
2. Awarded to new or returning high school or college students

## **Sarah Graham Kenan Scholarship for Excellence**

A full scholarship for an all-around college student who demonstrates outstanding characteristics in talent, academics, and leadership potential will be awarded each year. The selection criteria are available upon request to the Student Financial Aid Office.

## **Z. Smith Reynolds Scholarships**

Each Arts Faculty has a specific amount which will be used for scholarship purposes to encourage talented students to continue to develop their talent by attending NCSA. The number and amount of these awards are variable.

## **C.M. and M.D. Suther Scholarship**

A C.M. and M.D. Suther Scholarship is awarded annually to a full-time North Carolina Resident undergraduate college student on the basis of academic standing and financial need. Recipients are selected by the financial aid office. Awards are non-renewable and vary in amount according to income available from the trust.

## **Sigmund Sternberger Scholarship**

The Sigmund Sternberger Foundation provides scholarship funds for Guilford County residents. The awards are based on demonstrated financial need.

Additional Scholarships are awarded from the following sources as funds permit.

**Barrows Scholarship**  
**Bell Scholarship**  
**Coffeehouse Scholarship**  
**Daywood Scholarship**  
**Royes Fernandez Scholarship**  
**Forsythe Scholarship**  
**Jephson Scholarship**  
**Fiorella Keane Scholarship**  
**Mary MacArthur Memorial Scholarship**  
**Jeanette Moore Scholarship**  
**Reader's Digest Scholarship**  
**Remke Scholarship**  
**Kathleen Tague Memorial Scholarship**  
**L.P. Whitehead Scholarship**  
**Elizabeth Weaver Memorial Scholarship**  
**DeWitt Chatham Hanes Scholarship**

## SEMANS LIBRARY



The library is named in honor of Dr. and Mrs. James H. Semans, who have been friends and supporters of the North Carolina School of the Arts since it was established. The Semans Library is located in specially designed quarters in the modern and comfortable Workplace building in the center of the campus.

The purpose of the library is to support the educational programs of the school. Among the services offered by the staff are group instruction, individual help in locating and using information, and inter-library loan.

Special emphasis has been placed on the performing arts in developing the book collection of 72,000 volumes, although there are many books on general subjects. The collection is particularly strong in plays, and in works on theatre history and design, costume, dance, and the literature of music. The music library also has 28,000 scores, including critical editions of the works of the great composers, and 28,000 recordings.

The library subscribes to more than 400 periodicals and has a growing audiovisual collection that includes films, filmstrips, video cassettes, and slides. It also houses the school archives.



# SEMANS LIBRARY

## Professional Staff:

**William D. Van Hoven**, *Head Librarian*  
(1965)

B.A. (English), Houghton College; M.A.T., George Peabody College for Teachers and Vanderbilt University; M.S.L.S., University of North Carolina at Chapel Hill. Group Services Librarian at Greensboro Public Library, 1961-1965.

**Dwight McLeod**, *Music Librarian* (1982)

B.M., M.M. (piano), Manhattan School of Music; M.L.S. Columbia University; Head Librarian, Manhattan School of Music, 1951-1981.

**Carol Bernasek**, *Music and Record Cataloger (part-time)* (1970)

Oberlin Conservatory; M.B., Salem College; M.M., University of North Carolina at Greensboro. Held positions at UNC-Chapel Hill Library and Salem College Library.

**Gayl W. Pearman**, *Head of Technical Services* (1979)

B.A., Greensboro College; M.S.L.S., UNC-Chapel Hill. Held library positions at UNC-Chapel Hill and UNC—Greensboro.

**John L. LeDoux**, *Archivist* (1984)

B.A. (History & Mass Communications), St. Cloud State University. Archivist, Sioux City Public Museum, 1979-81; Archivist, Centre College of Kentucky, 1981-83.

## Supporting Staff:

**Renee Hanley**, *Head of Circulation*

**Sarah Salzwedel**, *Assistant to Music Librarian*

**Bill Bloxham**

**Eleanor Holston**

**Jean McDonald**

**Cathy Westmoreland**



Part-time:

**Rhonda Covington**

**Pamela Evans**

**Teresa Faison**

**Lillian Ingram**

# SUMMER SESSION

The North Carolina School of the Arts offers summer programs in dance, visual arts, drama, and music, on the Winston-Salem campus.

The Summer Session accepts students at the junior high, high school, and college levels. In some instances, students both older and younger are accepted.

The Summer Session of the School of the Arts is designed to give students an opportunity to explore the performing art in which they are interested and in which they show some proficiency. Students who have not yet committed themselves to the pursuit of a professional career in one of the performing arts can use the Summer Session to determine the degree of their interest and their competence in their chosen field. At the end of the Summer Session, many students are able to decide for the first time whether they wish to pursue a full-time training program leading to a career in one of the performing arts. Those who wish to attend the regular session of the School are accepted when they successfully pass the required audition. Attendance at the Summer Session, however, is no guarantee of acceptance for the regular session.

All applicants, including those who are already enrolled in the regular session, are required to submit application forms. Completed forms must be returned to the Director of Summer School Admissions with an application fee of \$15. This

fee is not required of those students already enrolled in the School of the Arts, nor of those who have already paid the application-audition fee for the regular session. Inquiries should be addressed to: Director of Summer School Admissions, N.C. School of the Arts, Box 12189, Winston-Salem, NC 27117-2189.

## Music

Each summer the School of Music presents a series of workshops, clinics and special interest programs for high school and college-age students. Both prominent guests and members of the School of the Arts faculty offer workshops on individual instruments and other areas of music performance. These programs are announced each year in January and information is available thereafter.

## Dance

The School of Dance offers an intense program for beginning, intermediate and advanced students which includes technique classes in ballet, pointe, modern, character classes and dance composition, mime and adagio for advanced students.

Also included in the summer dance curriculum are classes in music appreciation, acting, and dance history. The outstanding faculty at the School is augmented by guest teachers.

## Visual Arts

The Visual Arts Department offers a five-week program for high school and begin-

ning college credit designed to train students in the skills and tools of visual communication. The curriculum includes instruction and practice in graphics, drawing, two-dimensional design, and ceramics. This is supplemented by critiques, introductory lectures in art history, field trips and intensive work in the art laboratory.

## Drama

The School of Drama offers an intensive course in theatre designed for high school students who have some experience in drama and who wish to explore the field further. Classes in acting, mime, movement, jazz dance, and technical theatre are given. The regular faculty of the school is augmented by guest teachers. Students may perform in a workshop production.

## Information and Applications

More complete information about the Summer Sessions, as well as specific requirements for admission, fees, and tuition to the various programs is published separately. For further information about these sessions write:

Dirk Dawson  
Director of Summer School  
Admissions  
North Carolina School of the Arts  
P.O. Box 12189  
Winston-Salem, N.C. 27117-2189  
919-784-7170

**Janice Leonard, Secretary (1975)**

# SUMMER SESSION

## Artwork

In the summer of 1980, NCSA, in cooperation with the Division of Arts Education of the State Department of Public Instruction, began ARTSWORK, a professional workshop for teachers of the arts. The week-long program emphasizes intensive training in a particular art form and is taught by both NCSA and guest faculty. Another important facet of ARTSWORK is the opportunity, in both formal and informal ways, for teachers in the various arts to share concerns and experiences. Elementary and secondary teachers who satisfactorily complete the program earn renewal credits.

Each summer's topic will vary according to perceived interest and needs.

For additional information, contact William Tribby, Coordinator, ARTSWORK, North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, N.C. 27117-2189.





# ADMISSIONS

## Admissions

The North Carolina School of the Arts welcomes visitors to the campus through the year. It is to a prospective student's advantage, however, to visit while the School is in session. Interviews may be scheduled with the Admissions Office between 9 a.m. and 12 noon and between 2 p.m. and 4 p.m., Monday through Friday.

Conferences with members of the admissions staff cannot be assured unless appointments are made in advance. Appointments may be made by letter or by calling the Admissions Office at (919) 784-7170, Extension 2511.

A prospective student should make a careful study of the North Carolina School of the Arts catalog and be prepared to ask specific questions at the time of his interview.

### **Dirk Dawson, Director of Admissions (1968)**

B.B.A., Wake Forest University. Studied print-making with J.T. Diggs, Past president of Associated Artists of Winston-Salem and board member of Associated Artists of North Carolina. Former Director of Public Relations and Alumni Affairs at NCSA.

### **Valerie Cobler, Assistant Director of Admissions (1967)**

Attended High Point College, North Carolina School of the Arts; Acting Registrar/Director of Admissions, Central Records Officer, Assistant to the Registrar, Assistant Coordinator for Preparatory Music Program.

### **Pat Winebarger, Administrative Secretary (1977)**

## Performance Auditions

The first requisite for admission to the North Carolina School of the Arts is a demonstration of talent, achievement and career potential in the field of dance, drama, music or design and production. Auditions are held each term during the year at the Winston-Salem campus. Specific dates are provided with application forms. Audition information is listed under dance, design and production, drama and music.

### **Auditions at the North Carolina School of the Arts**

Consideration of candidates for the North Carolina School of the Arts begins with an audition. Audition standards are set by each arts school. The demonstration of talent, achievement, and career potential are judged for each applicant in an audition. Auditions should be scheduled through the Admissions Office.

### **Sanford Scholarship Competition**

Sanford Scholarship Competition, Friday, January 25, 1985, (open only to North Carolina High School students). Four full scholarships to be awarded—one each in the fields of Dance, Design and Production or Visual Arts, Drama and Music.

### **Dance**

Auditions will be held at the North Carolina School of the Arts on the following dates: (Off-campus dates will be available after September 1984).

February 8, February 22 (College level only), March 8, March 29 (High School only).

### **Design and Production & Visual Arts**

Audition will be held at the North Carolina School of the Arts on the following dates:

January 18, February 8, 22, March 8, 29, April 12, 26\*, May 10.

### **Drama**

Auditions will be held at the North Carolina School of the Arts on the following dates:

February 2, 9, 16, 23, March 2, 9

### **Drama League Auditions**

(Dates will be available after September, 1984)

New York, Chicago, San Francisco.

### **Music**

All music auditions, with the exception of Voice and Brass, will be held on the following dates:

November 16, March 1, April 12.

Voice and Brass auditions will be held on the following dates:

November 12, March 4, April 1.

\*These dates coincide with the annual Furniture Market in High Point, N.C. Applicants who wish to audition on this date and who will need hotel or motel accommodations are advised to make reservations well in advance since most area hotels and motels will be booked due to the Furniture Market.

# ADMISSIONS

## Other Requirements

Each student must present proof of his ability to pursue arts and academic studies through the presentation of a satisfactory transcript of his school record and the recommendations of his academic and professional teachers.

College level applicants must present certification of graduation from an accredited high school or the equivalent of a high school diploma and take the College Entrance Examination Board's Scholastic Aptitude Test. Applicants should have the results sent directly to the Admissions Office of the School of the Arts. Information about dates of administration of these tests may be obtained from the high school principal or from the College Entrance Examination Board, Box 592, Princeton, New Jersey. Junior high school and high school applicants must present an official transcript from the school they are currently attending.

The total program at the North Carolina School of the Arts emphasizes a solid foundation in the liberal arts. Some flexibility in specific requirements may be allowed in recognition of exemplary talent in the performance field.

We call to your attention that, *beginning in 1988*, the high school transcript must include 4 units in English, 3 units in mathematics (including Algebra I and II and Geometry), 3 units in science (including one physical science, one biological science, and one laboratory science), and 2 units in social studies

(including 1 unit U.S. History, 1 unit Government and 1 unit Economics). In addition, it is recommended that all prospective students complete at least 2 course units in one foreign language, and that they take 1 foreign language course and 1 mathematics course unit in the twelfth grade. Students must have high school diploma or equivalent. Exceptions to these minimum admissions criteria will be made in accordance with policies established by the Board of Governors of The University of North Carolina. For information contact the Office of Admissions.

## Degree Program

The minimum academic requirements for admission to the program are (1) combined SAT scores of 800; (2) high school diploma or equivalent; (3) reasonably acceptable high school record. See individual school for arts requirements.

## Diploma Program

The Diploma program essentially includes arts courses only. The student may be admitted by choice or by failure to meet minimum entrance requirements for the degree program.

Academic enrichment work is available to diploma students by application through the general studies department.

All drama diploma students are required to take the freshman English competency test.

Diploma students may earn entrance to the degree program upon satisfactory completion of the minimum acceptance requirements for the degree program.

## Special Students

Students enrolled at the college level of the North Carolina School of the Arts are usually expected to pursue both general and arts studies leading to a Bachelor of Music or Bachelor of Fine Arts degree or those courses leading to the alternative Diploma in a particular arts area. Special, non-matriculated students not pursuing a degree or diploma program may be admitted and allowed to take courses in an arts or general studies area. Non-matriculated students may receive credit toward a degree for courses taken, but are not eligible to receive a degree or diploma. Courses in the general studies curriculum are open to non-matriculated students, with the approval of the Director of General Studies, when there are vacancies in the class. Admission to an arts program is by audition. Interested students should apply through the Admissions Office. See Admissions Procedure and Special Student Fees.

## Admissions Procedure

1. Application material, including audition requirements and dates, will be sent upon request. Completed applications and related materials should be returned to the Office of Admissions with an application/audition fee of \$15. This fee is non-refundable and may not be applied to tuition, fees or other NCSA bills.

# ADMISSIONS

2. Audition/interviews are scheduled on a regular basis during the school year. Regular dates are usually set in each month beginning with November and ending with May. Some auditions are held during summer school. Applicants are urged to audition early in the school year since quotas may be filled in many areas prior to the summer school audition dates. Audition/-interview dates should be scheduled through the Admissions Office, and should be requested at least two weeks prior to the audition date.
3. Notification of the Admissions Committee's decision will normally be made within ten days after the audition if all application materials have been received by the time of the audition. Applicants are urged to request SAT scores, transcripts and letters of recommendation.
4. Accepted students will receive general school information and registration procedures in the latter part of August.

## Admissions Committee

The Admissions Committee considers each applicant individually and bases its decision on the general excellence of the candidate's artistic level of performance, the candidate's school record, arts and academic achievement and promise, the personality and character of the applicant.

## Transfer Students

Students who wish to transfer from other institutions must comply with audition and entrance requirements listed above, including the Scholastic Aptitude Test scores required of all college applicants. College courses in which a grade of less than C has been earned cannot be accepted for transfer credit. High school transfer students will be given full credit value for high school units satisfactorily earned in grades 9 through 12 from an accredited secondary school.

The student is placed, upon entrance into the School, at a level of arts instruction reflecting past training and experience. The student completes the sequence of arts courses from that point on, regardless of academic or age level. The rate of progress in the arts is determined by the individual's capacity and development. Students who complete the requirements in their major arts field are eligible for the Diploma.

Progression in general studies courses follows the conventional pattern. Required general studies courses in junior and senior high school are the same as for those in other fully accredited schools in the state. A high school diploma or the Bachelor of Fine Arts or the Bachelor of Music degree is awarded upon completion of the requirements, in the degree program.

## Advanced Placement

Students may qualify for advanced standing by placement tests. A student who participates in the Advanced Placement Program of the College Entrance Examination Board may have his record considered for advanced placement and/or credit in the college program when a score of 3 or higher has been achieved on the official examination.

CLEP tests corresponding to courses in the NCSA curriculum may also be presented for evaluation for possible credit.

## The Foreign Student Applicant

Foreign student applicants to the college program must furnish TOEFL scores or similar documentation of English proficiency. Secondary school applicants must provide SLEP tests if available or other documentation of English proficiency. All applicants are expected to submit either a statement or affidavit of financial support. A foreign student must not come to the U.S. without guaranteed means of support at the level indicated by the School.



# REGISTRATION

## **June R. Putt, Registrar (1974)**

B.A., English, University of Connecticut; M.A., Student Personnel Administration in Higher Education, Cornell University. Graduate Resident and Head Resident, Cornell University. Residence Hall Director, Syracuse University. Assistant Registrar, SUNY College of Environmental Science & Forestry.

## **Lois Siegrist, Secretary (1983)**

## **Lisa Walston, Secretary (1984)**

Registration takes place at the beginning of each term. Students must show evidence of payment of tuition and fees prior to enrolling in courses. All students are required to register and will not be granted entry to classes without having done so. New students will receive instructions regarding times and places of registration, orientation and placement testing during the summer prior to their arrival at the School.

Students who appear for registration at a time later than that specified in the School calendar are subject to a late fee of \$20.

No one will be permitted to register as a full-time student after the completion of the first full week of classes for a given term. Any exception will be by petition to the Dean of the School involved, in consultation with the Director of General Studies.

## **Class Designation**

A student's status is officially determined on the basis of his progress in his arts area. Level designations are, therefore, based upon a combination of the number of arts course requirements which have been met and the level of artistic proficiency which has been achieved.

## **Credit Definitions**

Students enrolled in high school programs receive credit in terms of standard high school units. College credit is awarded in semester hours.

## **Course Numbering**

In general, courses are numbered such that the first digit reflects the level of the course, with the number one indicating an introductory level. A course with hyphens (as any foreign language course numbered 101-102-103) indicates a three-term course for which credit is not allowed until the three terms are completed. Courses with commas indicate the courses which should be taken in sequence.

## **Course Requirements**

It is the responsibility of the student to know the requirements for his particular program and, where specific general studies courses are required, to include these courses in his program. Individual program requirements are outlined in the appropriate sections of this catalog.

## **Residency Requirement**

In order to qualify for a College Diploma, Bachelor of Fine Arts or Bachelor of Music Degree from the North Carolina School of the Arts, one must be registered as a full-time college student for a minimum of two years, one of which must be the student's graduating year.

A college student must carry 8 or more credit hours per term in order to be classified as a full-time student.

## **Transfer Students**

College transfer students will be placed according to ability and experience at the discretion of the appropriate dean and faculty following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered. Appropriate Advanced Placement Credit will be awarded. Normally a transfer student spends at least two years at the School of the Arts to qualify for the Bachelor of Fine Arts, Bachelor of Music Degree or Diploma. (See Residency Requirements pages 137-138.)

# REGISTRATION

## **Part-Time Degree Students**

Under certain circumstances, a matriculated college student may enroll as a part-time degree student for a given term. This status is generally reserved for college seniors in their last term and is only granted by special permission of the appropriate dean. Part-time degree students may carry less than eight credits and are charged by the credit, according to the schedule of fees for special students.

## **Course Audit**

A regularly registered student may, with the consent of the appropriate dean and the instructor, audit one or more courses or classes outside his arts area in addition to his regular program. Attendance must be regular. No credit is given.

## **Course Planning and Program Advising**

Each student is assigned an advisor when he or she enters the School. The advising system varies from one arts school to another. In some schools the Dean or Assistant Dean acts as the student advisor; in others, members of the faculty are assigned as advisors.

Students meet with their advisors during designated weeks toward the end of each term to plan their programs for the following term. The courses each student selects must be approved by the advisor, who signs the Registrar's Proposed Program Sheet during the course planning conference. The student presents the approved Proposed Program

Sheet at Registration, and is not allowed to register for courses without it.

## **Add/Drop**

For one week after Registration, a student may add or drop courses. Course changes during this week do not appear on the student's permanent record. Students who wish to add courses should seek permission from the instructors of the courses to be added, and from their advisors, who sign the Change of Schedule forms available from the Registrar. Courses for which students have not registered must be added in order for credit to be given.

No high school student will be permitted to drop or add general studies courses after registration is completed except with the approval of the Assistant Director of General Studies (High School) and the instructor of the course.

## **Course Withdrawal**

A student may withdraw from courses for the first six weeks of each ten-week term with the signed approval of the advisor, who will meet with the student to discuss the reasons for the request to withdraw. In some cases, the student will withdraw from a course on the recommendation of the course instructor or the insistence of the Dean or Director of General Studies. Students are advised to withdraw from courses when successful completion appears impossible. The mark "W" is assigned for courses from which students have withdrawn. Students with-

draw from courses by using the Change of Schedule form, available from the Registrar.

Course withdrawal without permission and processing of the appropriate form will result in an automatic grade of "F" for the course.

## **Attendance**

Students are expected to attend all their class meetings, rehearsals and performances, and to arrive on time, prepared to participate fully. Attendance regulations for each program and for individual courses within the program are communicated to students and kept on file in the appropriate school or department office. Students who violate the attendance regulations will be referred to the appropriate Dean or Director, who will counsel or discipline the students. Students who miss class frequently must be prepared to receive a low or failing grade or be advised to withdraw from that course.

## **Final Examinations**

Final examinations will take place during a two-day period at the end of each term. An unexcused absence from a final examination will result in the student's receiving a "O" for that activity and loss of make-up privileges.

# REGISTRATION

## **Early Departure from School at the End of a Term**

Students wishing to leave school before the end of the term must have permission from the Dean and present to the Dean written documentation of the necessity for early departure. The reasons for such requests must be stated specifically: by employers for jobs, by parents or doctors for urgent medical treatment. All students are expected to make travel arrangements which do not conflict with scheduled examinations.

High School students should schedule a conference with the Assistant Director of General Studies (High School) as soon as they become aware of their need for early departure or late return. This clearance requires at least a week to complete.

Students who leave campus without full clearance will be considered to have unexcused absences.

## **Withdrawal from School**

Students who wish to withdraw from school during a term must process the appropriate form, which is available through the Registrar's Office. Students who withdraw from School during a given term receive no credit for courses taken during that term. Students who leave school without officially withdrawing will receive grades of "F" for all courses for which they are registered and will forfeit eligibility for refunds of tuition or fees.

Students who have terminated their enrollment for any reason must apply for readmission prior to being allowed to register for a subsequent term.

## **Leave of Absence**

A Leave of Absence may be granted for a specific period of time for a valid educational purpose. Permission for such a Leave must be sought by processing the appropriate form, available in the Registrar's Office. Such permission may be granted by the appropriate Arts Dean, with the understanding that no credit can be given for studies and/or projects undertaken by the student while not officially enrolled in school. No tuition is paid for a term during which a Leave of Absence has been granted and no application for readmission is required if the student re-enrolls for the term immediately following the Leave period.

## **Grading System**

Final grades for courses are sent to students and, when applicable, to their parents or guardians at the end of each term. Indication of student achievement is provided by the following grades and quality points:

A = 4	I = (Incomplete)
B = 3	W = (Withdraw)
C = 2	P = (Pass)
D = 1	
F = 0	

## **Retention**

Students should consult the catalog section for their arts programs and for the Department of General Studies to learn the specific grade and quality point requirements for continuance in their programs and for graduation.

## **Incomplete Course Work**

Occasionally because of personal, medical or other emergencies that may arise, a student may be unable to take final examinations or juries or complete the final assignments for a course. In such cases, a grade of "Incomplete" may be requested for one term so that the student may complete the courses in which satisfactory progress was being made at the time of the request. The normal time limit to complete the work for a course in which a grade of "Incomplete" has been given is the end of the term immediately following the term in which the "Incomplete" was given. However, an individual faculty member may designate an earlier deadline for making up the incomplete work. Failure to complete the coursework by the end of the following term will result in a grade of "F" for the course.

## **Student Responsibility for Course Work**

In submitting assignments and projects for courses, students take responsibility for their work as a whole, and imply that, except as properly noted, the ideas, words, material, and craftsmanship are their own. In written work, if students cite from a source of information or opinion other than themselves without giving



# REGISTRATION

credit, either within the body of their texts or in properly noted references and without using quotation marks where needed, or otherwise fail to acknowledge the borrowings, they have in fact presented the work, words, or ideas of others as if they were their own. Failure to abide by those simple principles of responsible scholarship is dishonest, as is receiving or giving aid on tests, examinations or other assigned work presumed to be independent or original. A student whose work is found to be dishonestly accomplished and submitted as his or her own for credit will be removed from the course with a grade of "F."

## Student Records

All educational records for students are maintained in the Registrar's Office and are available for student examination, as outlined by the Family Educational Rights and Privacy Act. Students are informed at regular intervals of their current grade point averages and credits accumulated. Students having questions about their progress are encouraged to address these questions to the Registrar.



# RESIDENCY REQUIREMENTS



The 1983 *Manual*, which states the residency requirements, policy and procedures, and a sample application for in-state residency for tuition purposes, is available in the Library. The application and appeal procedure is so described in that document. For additional specific information, one is directed to the Vice Chancellor for Academic Affairs, the Director of Admissions, or the Director of Student Financial Aid.

## General Information

The state of North Carolina, in establishing the North Carolina School of the Arts, has undertaken to finance in large measure the artistic education of every student whose talent potential warrants his admission to the School. Fees paid by the student cover only a small part of his instruction and of the operation of the School.

**North Carolina law requires that all delinquent charges be paid in full before any student may reenroll for a subsequent term or regular trimester or summer term. Enrollment in any of the North Carolina School of the Arts foreign programs is subject to this same law.**

**North Carolina General Statutes Section G.S. 116-143.1 Provisions for determining residence status for tuition purposes.**

(a) As defined under this section.

- (1) A "legal resident" or "resident" is a person who qualifies as a domiciliary of North Carolina; a "non-resident" is a person who does not qualify as a domiciliary of North Carolina.
- (2) A "resident for tuition purposes" is a person who qualifies for the in-State tuition rate; a "non-resident for tuition purposes" is a person who does not qualify for the in-State tuition rate.

(3) "Institution of higher education" means any of the constituent institutions of The University of North Carolina and the community colleges and technical institutes under the jurisdiction of the North Carolina State Board of Education.

- (b) To qualify as a resident for tuition purposes, a person must have established legal residence (domicile) in North Carolina and maintained that legal residence for at least 12 months immediately prior to his or her classification as a resident for tuition purposes. Every applicant for admission shall be required to make a statement as to his length of residence in the State.
- (c) To be eligible for classification as a resident for tuition purposes, a person must establish that his or her presence in the State currently is, and during the requisite 12-month qualifying period was, for purposes of maintaining a bona fide domicile rather than of maintaining a mere temporary residence or abode incident to enrollment in an institution of higher education.
- (d) An individual shall not be classified as a resident for tuition purposes and, thus, not rendered eligible to receive the in-State tuition rate, until he or she has provided such evidence related to legal residence and its duration as may be required by officials of the institution of higher education from which the individual seeks the in-State tuition rate.
- (e) When an individual presents evidence that the individual has living parent(s) or court-appointed guardian of the person, the legal residence of such parent(s) or guardian shall be prima facie evidence of the individual's legal residence, which may be reinforced or rebutted relative to the age and general circumstances of the individual by the other evidence of legal residence required of or presented by the individual; provided, that the legal residence of an individual whose parents are domiciled outside this State shall not be prima facie evidence of the individual's legal residence if the individual has lived in this State for five consecutive years prior to enrolling or registering at the institution of higher education at which resident status for tuition purposes is sought.

# RESIDENCY REQUIREMENTS

(f) In making domiciliary determinations related to the classification of persons as residents or non-residents for tuition-purpose, the domicile of a married person, irrespective of sex, shall be determined, as in the case of an unmarried person, by reference to all relevant evidence of domiciliary intent. For purposes of this section:

(1) No person shall be precluded, solely by reason of marriage to a person domiciled outside North Carolina, from establishing or maintaining legal residence in North Carolina and subsequently qualifying or continuing to qualify as a resident for tuition purposes;

(2) No person shall be deemed, solely by reason of marriage to a person domiciled in North Carolina, to have established or maintained a legal residence in North Carolina and subsequently to have qualified or continued to qualify as a resident for tuition purposes;

(3) In determining the domicile of a married person, irrespective of sex, the fact of marriage and the place of domicile of his or her spouse shall be deemed relevant evidence to be considered in ascertaining domiciliary intent.

(g) Any non-resident person, irrespective of sex, who marries a legal resident of this state or marries one who later becomes a legal resident, may upon becoming a legal resident of this State, accede to the benefit of the spouse's immediately precedent duration as a legal resident for purposes of satisfying 12-month durational requirement of this section.

(h) No person shall lose his or her resident status for tuition purposes solely by reason of serving in the armed forces outside this State.

(g) A person who, having acquired a bona fide legal residence in North Carolina, has been classified as a resident for tuition purposes, but who, while enrolled in a State institution of higher education, loses North Carolina legal residence, shall continue to enjoy the in-State tuition rate for a statutory grace period. This grace period shall be measured from the date on which the culminating circumstances arose that caused loss of legal residence and shall continue for 12 months; provided, that a resident's marriage to a person domiciled outside of North Carolina shall not be deemed a culminating circumstance even when said resident's spouse continues to be domiciled outside of North Carolina; and provided, further, that if the 12-month period ends during a semester or academic term in which such a former resident is enrolled in a State institution of higher education, such grace period shall extend, in addition, to the end of that semester or academic term.

(j) Notwithstanding the prima facie evidence of legal residence of an individual derived pursuant to subsection (e), notwithstanding the presumptions of the legal residence of a minor established by common law, and notwithstanding the authority of judicially determined custody award of a minor, for purposes of this section, the legal residence of a minor whose parents are divorced, separated, or otherwise living apart shall be deemed to be in North Carolina for the time period relative to which either parent is entitled to claim and does in fact claim the minor as a dependent pursuant to the North Carolina individual income tax provisions of G.S., 105-149(a)(5). The provisions of this subsection shall pertain only to a minor who is claimed as a dependent by a North Carolina legal resident.

Any person who immediately prior to his or her eighteenth birthday would have been deemed under this subsection a North Carolina legal resident but who achieves majority before enrolling at an institution of higher education shall not lose the benefit of this subsection if that person:

(1) upon achieving majority, acts, to the extent that the person's degree of actual emancipation permits, in a manner con-

sistent with bona fide legal residence in North Carolina; and

(2) begins enrollment at an institution of higher education not later than the fall academic term next following completion of education prerequisite to admission at such institution.

(k) Notwithstanding other provisions of this section, a minor who satisfies the following conditions immediately prior to commencement of an enrolled term at an institution of higher education, shall be accorded resident tuition status for that term;

(1) the minor has lived for five or more consecutive years continuing to such term in North Carolina in the home of an adult relative, other than a parent, domiciled in this State; and

(2) the adult relative has functioned during those years as a de facto guardian of the minor and exercised day-to-day care, supervision, and control of the minor.

A person who immediately prior to his or her eighteenth birthday qualified for or was accorded resident status for tuition purposes pursuant to this subsection shall be deemed upon achieving majority to be a legal resident of North Carolina of at least 12 months duration; provided, that the legal residence of such an adult person shall be deemed to continue in North Carolina only so long as the person does not abandon legal residence in this State.

(l) Any person who ceases to be enrolled at or graduates from an institution of higher education while classified as a resident for tuition purposes and subsequently abandons North Carolina domicile shall be permitted to reenroll at an institution of higher education as a resident for tuition purposes without necessity of meeting the 12-month durational requirement of this section if the person reestablishes North Carolina domicile and continuously maintains the reestablished North Carolina domicile at least through the beginning of the academic term(s) for which in-State tuition status is sought. The benefit of this subsection shall be accorded not more than once to any one person.



# TUITION AND FEES

## **Tuition Deposit**

New students accepted for admission to the School are required to make an advance deposit of not less than \$100 to be applied against the student's tuition and fees for the academic term for which he is accepted. This deposit must be paid within three weeks of the mailing by the School of the student's notice of acceptance. If the deposit is not paid within this period, the applicant shall be assumed to have withdrawn his application, and, if awarded, forfeit his scholarship and/or financial aid.

If the applicant, after remitting his deposit, decides not to attend the School and gives notice of his decision by May 1, in the case of application for the fall term, or at least one month prior to the beginning of the term in the case of application for the winter or spring term, the deposit shall be refunded.

Deposits made by students who fail to give notice of withdrawal to the School as provided above shall be forfeited to the School.

An advance deposit of \$50 is required of each student enrolled for the regular academic year who intends to return for the succeeding academic year. This deposit is due during the last regular term (spring term) of his current academic year preceding the next fall academic year. If the deposit is not paid within this period, the applicant shall be assumed to have withdrawn, and, if awarded, forfeit his scholarship and/or financial aid. In the event of hardship, the deposit may be waived by the School at its discretion.

The deposit shall be applied against the student's tuition and fees in the event he returns. If he decides not to return to the School and gives notice of his decision within thirty (30) days after the day the deposit is due, or if the School determines that he is not eligible to return, the deposit shall be refunded. Deposits made by students who fail to give notice within the stated 30-day period shall be forfeited to the School.

## **Partial Housing Payment—New and Returning**

College students are required to pay a \$50 partial housing payment when the housing application/contract is submitted.

Returning students are required to pay the \$50 during the spring term.

The prepayment shall be applied against the student's fall housing fee. Procedures for refunds are the same as for the tuition deposit.

# TUITION AND FEES

Tuition	1st Term	2nd Term	3rd Term	Per Year
High School—In-State .....	\$ 6	\$ 7	\$ 7	\$ 20
High School—Out-of-State .....	\$393	\$393	\$393	\$1179
College—In-State .....	\$244	\$244	\$244	\$ 732
College—Out-of-State .....	\$1000	\$1000	\$1000	\$3000

All billed tuition and fees must be paid prior to beginning of each term for which the student is enrolled.

Fees (in addition to tuition applicable to full-time students)	1st Term	2nd Term	3rd Term	Per Year
Music Instruction (additional charge applicable to all receiving private music instruction .....	\$ 50	\$ 50	\$ 50	\$ 150
Secondary instrument (one-half hour lessons) .....	\$ 60	\$ 60	\$ 60	\$ 180
Dance Fee .....	\$ 7	\$ 7	\$ 7	\$ 21
Design and Production Laboratory Fee ...	\$ 25	\$ 25	\$ 25	\$ 75
Drama .....	\$ 66	\$ 66	\$ 66	\$ 198
High School Visual Arts Laboratory Fee ...	\$ 50	\$ 50	\$ 50	\$ 150
High School Textbook Rental .....	\$ 16	16	16	\$ 48
Rooms (Double Occupancy) .....	\$360	\$292	\$292	\$ 944
(Single Rooms Available only to college level students) .....	\$418	\$340	\$340	\$1098
Board .....	\$498	\$405	\$405	\$1,308
*Health (applicable to all students) .....	\$ 53	\$ 53	\$ 53	\$ 159
Activities (applicable to all students) .....	\$ 48	\$ 48	\$ 48	\$ 144
Campus Damage/Library Deposit (Refundable after end of school year if no charges are outstanding)				
On campus residents .....	\$ 75			\$ 75
Off campus residents .....	\$ 25			\$ 25
Late Registration Fee (\$20) per term				
Graduation Fee				
Due at beginning of Term of graduation .....			\$ 12	\$ 12
Transcript Fee .....	\$ 2			
I.D. Replacements .....	\$ 3			

\*Health fee covers basic service from the Student Health Center.

Individual laboratory work, prescriptions, and doctor office visits will be billed to the student as the charge occurs.

## Part-time and Special Student Tuition

Per Term	In-State	Out-of-State
Dance		
2 classes per day .....	\$244	\$1000
1 class per day .....	\$122	\$500

## Part-time and Special Student Tuition (Cont.)

Per Term	In-State	Out-of-State
Music Instruction (Private Lessons) .....	\$131	\$329
Music Instruction (Composition Class) ...	\$ 66	\$165

## Part-time and Special Student Tuition

Per Term	CREDITS			
Music (Classroom instruction)	1-3	4-5	6-7	8 or more
In State .....	\$ 61	\$122	\$183	\$ 244
Out of State .....	\$250	\$500	\$750	\$1000
Drama				
In State .....	\$ 61	\$122	\$183	\$ 244
Out of State .....	\$250	\$500	\$750	\$1000
Design & Production				
In State .....	\$ 61	\$122	\$183	\$ 244
Out of State .....	\$250	\$500	\$750	\$1000
General Studies				
In State .....	\$ 61	\$122	\$183	\$ 244
Out of State .....	\$250	\$500	\$750	\$1000

Health and Activity Fees pro-rated by credit hour (optional for students taking 1 course only) Damage Deposit \$25

Audit Fee \$10 per course per term

# TUITION AND FEES

## Fee Changes

The School reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

Inquiries: Questions concerning payment of fees should be directed to Student Accounts in the Business Office.

## Withdrawals

Students who officially withdraw from the School will be entitled to a proportionate refund of tuition and fees. Students withdrawing must present to the Business Office notification from the Registrar that they are withdrawing from the School in good standing. Refunds will be made according to the following schedule:

Number of weeks Attendance	Percentage of Total Tuition & Fees (minus nonrefundable deposits) to be refunded
1	100%
2	85%
3	65%
4	40%

Attendance is counted from the first day of required attendance in a term. Fractions of a week count as a full week. No refunds will be made following the fourth week. Exceptions to the above may be reviewed by the Tuition and Fees Appeals Committee. Refunds of less than \$1 will not be made.

Students on Financial Aid who are eligible for a refund upon withdrawal, will have their refunds applied proportionately to the program(s) from which the funds were disbursed on a percentage of total assistance basis.

## Suspension or Unofficial Withdrawal

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition or fees.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code. The amount charged to such persons for tuition, fees, and other charges for a portion of the course will not exceed the approximate pro rata portion of the total charges that the length of the completed portion of the course bears to its total length.





**Jane Milley, Chancellor (1984)**

B.M., Boston University, 1961; M.A. in music, Columbia University, 1966; Ph.D. in Higher/Postsecondary Education -Administration, Syracuse University, 1977; private piano student of Claude Frank, Martin Canin and Maria Clodes.

Dean of the School of Fine Arts of California State University at Long Beach, 1982-84; interim dean, 1981-82; associate dean, 1980-81. Arts advisor to the Chancellor of the California State University system, 1984. Assistant dean of Humanities and Fine Arts, Sacramento City College, 1977-80. Member of music faculty of Elmira College, Elmira, N.Y., 1967-75; serving as assistant professor, director of the Elmira College Early Instrument Consort, coordinator and pianist of Elmira College Fine Arts Trio, director of arts and sciences program.

Recipient of grants from National Endowment for the Arts, California Arts Council, TRW Foundation, Pillsbury Foundation, SAFECO, Security Pacific, Chevron, State of California; author of numerous papers and publications; consultant to Chamber Music America; liaison to California Advocacy Coalition for Arts Education; president, California Council of Fine Arts Deans; charter member and founder of Sacramento Experimental Theatre; performs as solo pianist and chamber musician.

Member of American Association of Higher Education, Association for Institutional Research, Association for the Study of Higher Education, Association of College, University and Community Arts Administrators, College Music Society, International Council of Fine Arts Deans, Kappa Delta Pi, Pi Kappa Lambda.

**Betty Masten**, *Administrative Assistant to the Chancellor, Asst. Secretary, Board of Trustees and Board of Visitors (1970). Adm. Asst., International Music Program 1971-75.*

Member, American Guild of Organists. Draughton Business College; Salem College.

**Martin Sokoloff**, *Vice Chancellor for Academic Affairs (1970)*

Manhattan School of Music, majored in violin and viola. Tour manager for Columbia Artists Management (1950-51). Sales representative for Community Concert Association. Director of Public Relations, later Administrative Director and Director of Performance, Manhattan School of Music (1951). Director of Administration, NCSA (1970), Acting Chancellor January 1974-March 1974.

**Ann Roark**, *Administrative Assistant (1975)*

Thirteen years executive secretarial experience in Virginia, Arizona and North Carolina; NCSA: former secretary to Registrar, Piedmont Chamber Orchestra Board of Directors; Administrative Assistant to Vice Chancellor for Administration, Assistant to Chancellor's Administrative Assistant, secretary to Deans' Committee, Faculty Council.

**Charles B. Nelson**, *Vice Chancellor for Finance (1977)*

B.S. Business Administration, The University of North Carolina, Chapel Hill, N.C. Major in Accounting with minor subjects in Industrial Management, related graduate level studies at the University of Michigan and Georgia Institute of Technology. Experience includes twenty-six years in administrative accounting and management of which seventeen years were in higher education institutions.

**Mary L. Childress**, *Administrative Secretary to the Vice Chancellor for Finance, (1979)*

Lees McRae College, B.S. Medical Secretary, Duke University, Baptist Hospital, NCSA Purchasing Department 1979-1983.

**Renita C. Fowler**, *Internal Auditor/Accountant (1981)*

B.S.B.A., Appalachian State University.

**Louis Jones, Jr.**, *Director of Personnel (1977)*

B.S. Music Education, Winston-Salem State, M.S. Guidance Counseling, N.C. A & T State; Manpower Coordinator, Employment and Training Program, City of Winston-Salem (1974-77).

**Bernette Malloy**, *Personnel Assistant (1980)*

Winsalm Business College—Junior Accounting, NCSA—Secretary to the Supervisor of Plant Maintenance 1980-83, Secretary to the Director of Purchasing 1983-84.

**William J. Parrish**, *Director of Purchasing (1971)*

BFA, Lighting Design NCSA, Instructor in Design and Production, 1970-71; Technical Director 1970-71.

**Colleen Hinton**, *Accountant/Office Supervisor (1975)*

Louisburg College, graduate in Business Administration. Twenty-five years service in State Budget Administration with the State Attorney General's Office and NCSA.

**Jennie Ellington**, *Accounting Technician/ Payroll, Trust Accounts*

**Pat Clodfelter**, *Accounting Clerk/Accounts Payable*

**Ann Howard**, *Accounting Clerk/Bookkeeping*

**Patricia Maurer**, *Accounting Clerk/Student Accounts Receivable*

**Phyllis Beckner**, *Cashier*

**Doris Southerland**, *Mail Center Supervisor*

**Reba Falls**, *Switchboard Operator/Receptionist (1975)*

**Norma J. Barnes**, *Duplicating Equipment Operator (1982)*

**Lemuel McMorris**, *Director of Security/Traffic Administrative Officer (1975)*

Completed Law Enforcement Courses at Fayetteville Technical Institute, Forsyth Technical Institute and Salemburg Justice Academy.

## SECURITY OFFICERS:

**Donald Bratcher**

**James R. Burns**

**Billy Logan**

**Peggy Long**

**Donald A. Smith**

**William Murchinson**

**Glenn Westbrook**

**Robert C. Huber**, *Director of Physical Plant/OSHA*

Columbia University, B.S. Mechanical Engineering; M.S. Mechanical Engineering; Wake Forest University, Babcock School of Management. Director of Hosiery Research & Development for Hanes Corporation; Engineering Supervisor for E.I. DuPont Company, Textile Fibers and Atomic Energy Depts.

**Minnie Jordan**, *Secretary*

## PLANT MAINTENANCE STAFF

Homer Gough, *Supervisor*  
James W. Arnold  
Tony Chisholm  
Nathaniel Davis  
John D. Harrison  
John F. Howard  
Charles Logan  
Roger Maurer  
Harold W. Pardue  
Lonnie Segers

## GROUND MAINTENANCE STAFF

Bud Craver  
Thomas Gwyn

## HOUSEKEEPING STAFF

James L. White, *Supervisor*  
Howard Carpenter, *Assistant Supervisor*  
Laura Bratcher  
Ray Davis  
Edgar Duncan  
Mary Elmore  
James Fair  
Cozy Gaston  
Helen Lewis  
Walker Lewis  
McCombs Ligons  
James Morrison  
Frankie Peach  
David Robinson  
Curtis Self  
William Shore

## DEPARTMENT OF PUBLIC RELATIONS

**Janet Fox**, *Associate Director for Media Relations, Acting Director of Public Relations (1984)*

B.A. English, Connecticut College. News reporter, The Sentinel, Winston-Salem, 1973-1984.

**Susan Hanley**, *Graphic Designer (1983)*

B.A. Graphic Design, California College of Arts and Crafts, Oakland, CA., 1979; 1979-1982, Graphic Designer for Epcot Center/Tokyo Disneyland, Walt Disney Enterprises.

**Deloris B. Hargrow**, *Secretary (1983)*

B.S. Criminal Justice, Savannah State College, and further study at Forsyth Technical Institute.

**Jane E. Ward**, *Public Information Specialist (1982)*

B.A. Sociology, Sweet Briar College, Lynchburg, VA. M.Ed., Counseling, Wake Forest University.

## DEPARTMENT OF DEVELOPMENT

**Samuel M. Stone**, *Director of Development; Executive Secretary, NCSA Board of Visitors (1969)*

B.A. and B.D., Duke University. Danforth Foundation Fellowship. Asst. Chaplain, Colgate University. D.Min., Union Theological Seminary (Richmond).

**Gail Brewer**, *Records Clerk (1984)*

**Cecelia T. Cauble**, *Administrative Assistant (1977)*

Formerly Foundations Office, N.C. State University.

**Nancy Dawson-Sauser**, *Director of Community Services (1975)*

B.A. Philosophy and Sociology, Guilford College; graduate study in child development, Penn State University; N.C. coordinator and lobbyist for ERA United (1974-1975); N.C. president of NOW (1974-1976); Child Development Specialist Developmental Evaluation Clinic; Bowman Gray School of Medicine (1964-1968).

**Mark E. Land**, *Associate Director of Community Services (APPLAUSE) (1981)*

Ballet major at North Carolina School of the Arts, 1976-1978, studying with all resident and guest faculty. Joined the North Carolina Dance Theater in 1978 and toured with them until 1980.

**Roger A. Richardson**, *Associate Director of Development, Administrative Director, NCSA Foundation (1980)*

A.B. Syracuse University; M.A., Wake Forest University.



# NCSA FOUNDATION

## NCSA FOUNDATION

The North Carolina School of the Arts Foundation, Inc. was established in 1964 along with the School to serve as a private fund-raising agent for the School. Having a legally separate charter and its own board of directors, the Foundation seeks and manages private or voluntary gifts from donor foundations, corporations, and individuals for the sole benefit of the School. The chief concerns of the Foundation are student aid and the support of specific programs within the School. All gifts to the Foundation are tax deductible since it has a non-profit, tax-exempt status under IRS regulations, section 501 (c)3. The School's Development staff provides administrative functions for the Foundation and the Board of Visitors.

## North Carolina School of the Arts Foundation Inc.

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# COMMITTEES

## COMMITTEES

Administrative Committee  
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Calendar Committee  
Deans' Committee  
Educational Policies Committee  
Employee Suggestion Committee  
Faculty Council  
Faculty Evaluation Committee  
Faculty Grievance Committee  
Faculty Welfare and Development Committee  
Financial Aid Committee  
Housing Review Board  
Institutional Development Committee  
Intensive Arts  
Judicial Board  
Library Committee  
Publications Committee  
Residence & Tuition Status/Tuition & Fees Appeals Committee  
Scholarship Advisory Committee  
SPA Grievance Committee

# UNC HISTORY

The University of North Carolina is comprised of all the public institutions of higher education in North Carolina that confer degrees at the baccalaureate level or higher. The University was authorized by the State Constitution in 1776, and it was chartered in 1789 by the General Assembly.

The University of North Carolina opened its doors to students at Chapel Hill in 1795. Thereafter, beginning in the latter part of the nineteenth century, the General Assembly of North Carolina has established and supported fifteen other public senior institutions in keeping with Article IX, Section 8, of the Constitution of North Carolina which provides that the "General Assembly shall maintain a public system of higher education, comprising The University of North Carolina in such other institutions of higher education as the General Assembly may deem wise."

By 1969, The University of North Carolina included six constituent institutions, governed by a single Board of Trustees. This multi-campus University had its beginnings in legislation enacted in 1931 that defined The University of North Carolina at Chapel Hill, North Carolina State University at Raleigh, and The University of North Carolina at Greensboro. In the 1960's three additional campuses were added: The University of North Carolina at Charlotte, The University of North Carolina at Asheville, and The University of North Carolina at Wilmington.

## UNC HISTORY

Beginning in 1877, the General Assembly of North Carolina established or acquired ten additional separately governed state-supported senior institutions of higher education. They are: Appalachian State University, East Carolina University, Elizabeth City State University, Fayetteville State University, North Carolina Agricultural and Technical State University, North Carolina Central University, North Carolina School of the Arts, Pembroke State University, Western Carolina University, and Winston-Salem State University. Then, in 1971, the General Assembly redefined The University of North Carolina and under the terms of the legislation all sixteen public senior institutions became constituent institutions of The University of North Carolina.

The constitutionally authorized Board of Trustees of the six-campus University of North Carolina was designated the Board of Governors and this body is by law The University of North Carolina. The Board of Governors consists of thirty-two members elected by the General Assembly, and it is charged with "the general determination, control, supervision, management, and governance of all affairs of the constituent institutions." The chief executive officer of The University is the President.

Each constituent institution of The University has its own faculty and student body. The chief administration officer of each institution is the chancellor, and the chancellors are responsible to the President.

Each constituent institution also has a board of trustees composed of thirteen members: eight elected by the Board of Governors, four appointed by the Governor, and the elected president of the student body *ex officio*. (The School of the Arts has two additional *ex officio* trustees.) The principal powers of these institutional boards are exercised under a delegation of authority from the Board of Governors.

## BOARD OF GOVERNORS

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# BOARD OF GOVERNORS

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# UNC GENERAL ADMINISTRATION

## THE UNIVERSITY OF NORTH CAROLINA

### Sixteen Constituent Institutions

William Clyde Friday, B.S., LL.B., LL.D., D.C.L., President

Roy Carroll, B.A., M.A., Ph.D., Vice President—Planning

Raymond Howard Dawson, B.A., M.A., Ph.D., Vice President—  
Academic Affairs

Edgar Walton Jones, B.S., M.S., Ph.D., Vice President—Research and  
Public Service Programs

L. Felix Joyner, A.B. Vice President—Finance

Cleon Franklyn Thompson, B.S., M.S., Ph.D., Vice President—  
Student Services and Special Programs

John P. Kennedy, Jr., S.B., B.A., M.A., J.D., Secretary of the University

Gary T. Barnes, B.A., Ph.D., Associate Vice President—Planning

Hugh S. Buchanan, Jr., B.A., Associate Vice President—Finance

John F. Corey, B.S., M.A., Ed.D., Associate Vice President—  
Student Services and Special Programs

John W. Dunlop, B.A., Director, The University of North Carolina  
Center for Public Television

David N. Edwards, Jr., B.A., J.D., Special Assistant to the President

Roscoe D. McMillan, Jr., B.S. Assistant to the President for  
Governmental Affairs

Jeffrey H. Orleans, B.A., J.D., Special Assistant to the President

Arthur Padilla, B.S., M.A., Ph.D., Associate Vice President—  
Academic Affairs

Richard H. Robinson, Jr., A.B., LL.B., Assistant to the President

Donald J. Stedman, B.A., M.A., Ph.D., Associate Vice President—  
Academic Affairs

Robert W. Williams, A.B., M.A., Ph.D., Associate Vice President—  
Academic Affairs



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North Carolina School of the Arts  
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Durham, N.C.

## BOARD OF VISITORS

### BOARD OF VISITORS

As an arm of the Trustees, the Board assists NCSA in carrying forward plans for the School's development. The Board undertakes special appeals for support and help in numerous ways to strengthen the total educational program. The major concentration of effort is on the identification and cultivation of potential funding sources as well as advice on educational enrichment, management, recruitment and communications. The members are chosen from alumni and friends of the School who have attained prominence in the arts, business or civic affairs.

Roger L. Stevens (chairman)  
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Winston-Salem, NC

Mel Tomlinson  
New York, New York

Ware Travelstead  
Winston-Salem, NC

Edward Villella  
New York, New York

Ransom Wilson  
New York, New York

# ALUMNI

Recognition of the School's excellence in training is exemplified by the alumni, the vast majority of whom are working in careers in the performing arts.

## School of Dance

Agnes de Mille Heritage Dance Theatre  
 Alberta Ballet  
 Alvin Ailey Dance Company  
 American Ballet Theatre  
 Atlanta Ballet  
 Atlanta Modern Dance Company  
 Ballet Classico de Mexico  
 Ballet El Paso  
 Ballet Geneva  
 Ballet Stadt Theatre (Switzerland)  
 Ballet Trocadero de Monte Carlo  
 Ballet West  
 Bella Lewitsky Dance Company  
 Boston Ballet  
 California Ballet  
 Caracas Ballet  
 Dance Theatre of Harlem  
 Dutch National Ballet  
 Eliot Feld Dance Company  
 Frank Holder Dance Company  
 Geneva Ballet  
 Grands Ballets Canadiens  
 Harkness Ballet Company  
 Houston Ballet  
 Joffrey II Dancers  
 Jose Limon Dance Company  
 Kansas City Ballet  
 Le Grand Ballet de Canada  
 Martha Graham Dance Company  
 Merce Cunningham Dance Company  
 Metropolitan Opera  
 National Ballet of Washington  
 Nederlands Dans Theatre  
 New York City Ballet  
 North Carolina Dance Theater  
 Pacific Northwest Ballet  
 Pauline Koner Dance Consort  
 Pearl Lang Dance Company  
 Pennsylvania Ballet  
 Pilobolus



*Alumnus Mel Tomlinson, premler danseur of the New York City Ballet*

# ALUMNI

Santa Barbara Ballet  
Scottish Ballet  
Stuttgart Ballet  
Theatre Populaire Ballet de Reims  
Zurich Opera Ballet

## **In Film and on Broadway**

A Chorus Line  
Pippin  
The King and I  
Turning Point

## **School of Design and Production**

Actor's Theatre of Louisville  
Alabama Shakespeare Festival  
Alaska Repertory  
Alley Theatre  
Alliance Theatre  
American Repertory Theatre  
Arena Stage  
Atlanta Ballet  
Berkeley Repertory Theatre  
Bolshoi Ballet  
Boston Opera Company  
Buffalo Studio Arena  
Center Stage  
Charlotte Opera  
Curran Theatre  
Folger Theatre  
Goodman Theatre  
Guthrie Theatre  
Houston Stage

Huntington Theatre Company  
Joffrey Ballet  
Kennedy Center Opera  
Kings Productions  
Metropolitan Opera  
MGM Grand  
Milwaukee Repertory Theatre  
New York City Opera  
North Carolina Scenic Studios, Inc.  
North Carolina Shakespeare Festival  
Oregon Shakespeare Festival  
Pacific Northwest Ballet  
Pittsburgh Public Theatre  
Radio City Music Hall  
San Diego Shakespeare Festival  
St. Louis Opera  
St. Louis Repertory  
Stuttgart Ballet  
Tennessee Williams Performing Arts  
Center  
Walt Disney Productions  
Wolf Trap

## **On Broadway**

A Chorus Line  
Annie  
Barnum  
Cats  
Dancin

## **National Television**

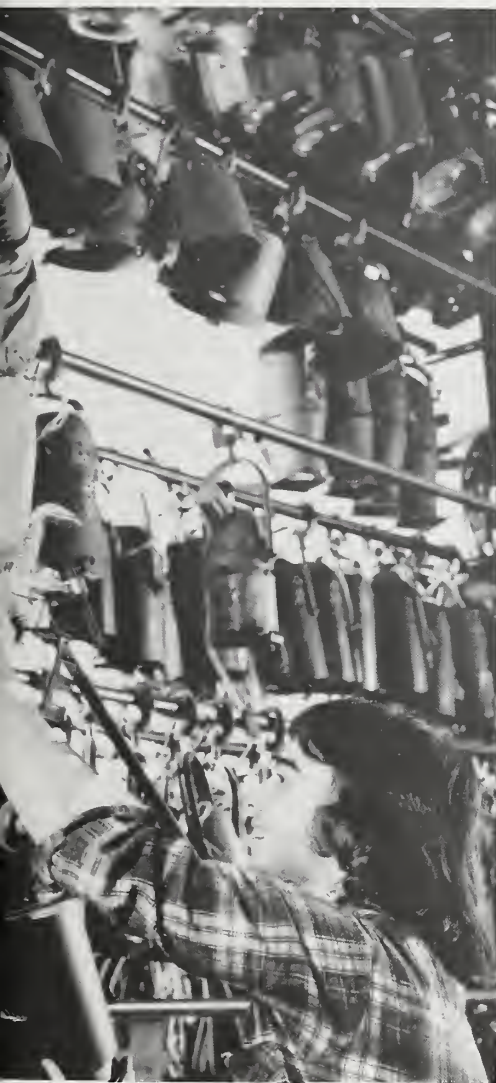
## **Outdoor Theatres**



*Glenn Medas (foreground), Design and Production*



# ALUMNI



ate, product manager for Rosco

## School of Drama

### Television

Commercials  
Alice  
All My Children  
General Hospital  
Hardcastle and McCormick  
Knight Rider  
Mork & Mindy  
NBC Movie of the Week  
One Life to Live  
Search for Tomorrow  
Simon & Simon  
Taxi  
The Doctors  
The Jeffersons  
Winds of War

### In Film

Amadeus  
Animal House  
A Wedding  
Brainstorm  
Emily, Emily  
Fiddler on the Roof  
Lianna  
The Long Riders  
Ragewar  
Space Raiders

### On Broadway

A Chorus Line  
Alice in Wonderland  
Annie  
Barnum  
Candide  
Cats  
Equus  
Fifth of July  
Friends  
Hot L Baltimore  
Joseph and the Amazing Technicolor Dreamcoat  
Marlowe  
The Little Prince  
The Royal Family  
You're a Good Man, Charlie Brown

## Off Broadway

A Bonzo Christmas Carol  
La Mama  
Poor Little Lambs

## In Regional Theatres

Alley Theatre  
Alliance Theatre  
American Alliance Theater  
American Theatre Projects  
Arena Stage  
Berkeley Repertory Theatre  
Berkshire Theatre Festival  
Circle Repertory Company  
Cleveland Playhouse  
Globe Playhouse  
Guthrie Theater  
Long Wharf Theatre  
New York Shakespeare Festival  
North Carolina Shakespeare Festival  
Straford Ontario Shakespeare Festival  
Theatre 40  
Theater in the Park  
Theatre Under the Stars

## In Outdoor Theatres

Lost Colony  
Unto These Hills

## Touring Companies

A Chorus Line  
A Christmas Carol  
Applause  
Barnum  
Grease  
Jesus Christ Superstar  
Slim Goodbody  
1776  
The Acting Company

## Radio

# ALUMNI



*Drama alumnus Thomas Hulce stars as Mozart in the new Milos Forman film, "Amadeus."*

## School of Music

American Ballet Theatre  
 Atlanta Symphony  
 Berlin Philharmonic  
 Birmingham Symphony  
 Buffalo Philharmonic  
 California New Music Festival  
 Caracas Philharmonic  
 Charlotte Opera  
 Charlotte Symphony  
 Chicago Opera Company  
 Cincinnati Symphony  
 Cologne Chamber Orchestra  
 Dallas Symphony  
 Delft Philharmonic  
 Denver Symphony  
 Detroit Symphony  
 Forum Opera Orchestra  
 Grand Rapids Symphony  
 Houston Grand Opera  
 Indianapolis Symphony  
 Jerusalem Symphony  
 Kansas City Philharmonic  
 Lincoln Center  
 Louisville Symphony Orchestra  
 Metropolitan Opera  
 Miami Philharmonic  
 Minnesota Orchestra  
 National Ballet of Canada Orchestra  
 National Symphony  
 Netherlands Chamber Orchestra

# ALUMNI

New Jersey Symphony  
 New York City Ballet Orchestra  
 New York City Opera  
 New York Metropolitan Opera  
 New York Philharmonic  
 Norfolk Symphony  
 North Carolina Symphony  
 Oakland Symphony  
 Opera Society of Washington  
 Pauline Koner Dance Consort  
 Pennsylvania Ballet Orchestra  
 Philadelphia Orchestra  
 Prague Chamber Orchestra  
 Sacramento Symphony  
 St. Louis Symphony  
 San Diego Symphony  
 San Francisco Philharmonic  
 San Francisco Symphony  
 Santa Fe Opera  
 Seattle Symphony  
 Sylvan Woodwin Quintet  
 Syracuse Symphony  
 Varga International Orchestra  
 Winston-Salem Symphony  
 Worcester Symphony

## Recordings:

CBS  
 Columbia Artists  
 Mercury  
 RCA  
 Vox



*Graduate Ransom Wilson has received worldwide acclaim as a performer and conductor.*



# APPENDIX

## **Institutional Policy Regarding the Family Educational Rights and Privacy Act**

The Family Educational Rights and Privacy Act of 1974 is a Federal Law which states (a) that a written institutional policy must be established and (b) that a statement of adopted procedures covering the privacy rights of students be made available. The law provides that the institution will maintain the confidentiality of student education records.

The North Carolina School of the Arts accords all of the rights under the law to the parents of high school students who are younger than 18 years of age. At the college level, the rights accorded to and the consent required of the parents shall only be accorded to and required of the student. For the sake of brevity, further references will be made to the rights of the student, with the understanding that the word "parent" would apply when referring to those High School students who are younger than 18 years of age. No one outside the institution shall have access to nor will the institution disclose any information from a student's educational records without the written consent of the student except to personnel within the institution, to officials of other institutions in which the student seeks to enroll, to persons or organizations providing students financial aid, to accrediting agencies carrying out their accreditation function, to persons in compliance with a judicial order, to persons in an emergency in order to protect the health or safety of students or other persons, and to the parents of those college students who are financially dependent as defined by Sect. 152 of the IRS Code of 1954. All of these exceptions are permitted under the Act.

It should be noted by college students that it is our policy to consider all students as financially dependent unless we are specifically informed by the student or by the Director of Student Financial Aid that he is independent of his parents for purposes related to this Act. The Office of the Registrar mails a copy of student grades following each term to the

parents of all students, both high school and college, except in those cases where notification of financial independence has been submitted. College students who wish to claim financial independence should, therefore, check with the Registrar at the beginning of each school year to be sure that this status is a matter of record. Grades for independent students will be mailed to parents, at the written request of the student.

Within the NCSA Community, only those members, individually or collectively, acting in the students' educational interest are allowed access to student education records. These members include the Chancellor, Vice Chancellors and personnel in the Offices of the Registrar, Admissions, Student Services, Financial Aid, Business Office and that of the Deans of each School, including that of the Director of General Studies, and faculty members within the limitations of their teaching and/or counseling function.

At its discretion, the institution may provide Directory information in accordance with the provisions of the Act to include: student name, address, telephone number, date and place of birth, major field of study, dates of attendance, degrees and awards received, the most previous educational agency or institution attended by the student, participation in officially recognized activities and sports, and weight and height of members of athletic teams. Students may withhold Directory information by notifying the Registrar in writing within two weeks after the Registration Day for Fall Term. Such request for nondisclosure will be honored by the institution for only one academic year; therefore, authorization to withhold Directory Information must be filed annually in the Registrar's Office.

The law provides students with the right to inspect and review information contained in their education records, to challenge the contents of their education records, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit explanatory

statements for inclusion in their files if they feel the decision of the hearing panels to be unacceptable. The Registrar will have the responsibility to coordinate the inspection and review procedures for student education records, which include admissions, personal, academic, and financial files, as well as those maintained by the Arts Deans.

Students wishing to review their education records must make written requests to the Registrar. Only records covered by the Act will be made available within forty-five days of the request. Students may have copies made of their records with certain exceptions (e.g., a copy of the transcript for which clearance is not given by the Business Office or Office of Financial Aid, or a transcript of an original or source document which exists elsewhere). These copies would be made at the student's expense at the rate of 15 cents per page. Education records do not include records of instructional, administrative, and educational personnel which are the sole possession of the maker and are not accessible or revealed to any individual except a temporary substitute, records of the law enforcement unit, student health records, employment records or alumni records. Health records, however, may be reviewed by a physician of the student's choice.

Students may not inspect and review the following as outlined by the Act: financial information submitted by their parents; confidential letters and recommendations associated with admissions, employment or job placement, or honors to which they have waived their rights of inspection and review; or education records containing information about more than one student, in which case the institution will permit access only to that part of the record which pertains to the inquiring student. The institution is not required to permit students to inspect and review confidential letters and recommendations placed in their files prior to January 1, 1975, provided

# APPENDIX

those letters were collected under established policies of confidentiality and were used only for the purpose for which they were collected.

Students who believe that their education records contain information that is inaccurate or misleading, or is otherwise in violation of their privacy or other rights may discuss their problems informally with the Registrar. If the decisions are in agreement with the student's request, the appropriate records will be amended. If not, the student will be notified within a reasonable period of time that the records will not be amended; and he will be informed by the Registrar of his right to a formal hearing. Students' requests for a formal hearing must be made to the Registrar who, within a reasonable period of time after receiving such request, will inform the student of the date, place, and the time of the hearing. The student may present evidence relevant to the issues raised and may be assisted or represented at the hearings by one or more persons of their choice, including attorneys, at the student's expense. The hearing panel which will adjudicate such challenges will be comprised of the Deans, the Registrar, the Student Government President and a faculty member. All aforementioned representatives will be voting members of the panel.

Decisions of the hearing panel will be final, will be based solely on the evidence presented at the hearing, and will consist of written statements summarizing the evidence and stating the reasons for the decisions, and will be delivered to all parties concerned. The education records will be corrected or amended in accordance with the decisions of the hearing panel, if the decisions are in favor of the student. If the decision is unsatisfactory to the student, the student may place with the education records statements commenting on the information in the records, or statements setting forth any reason for disagreeing with the decision of the hearing panel. Such statements will be placed in the educational records, maintained as part of the student's records, and released whenever those particular records in question are disclosed.

A student who believes that the adjudication of his challenge was unfair, or not in keeping with the provisions of the Act may request, in writing, assistance from the Chancellor. Further, students who believe that their rights have been abridged, may file complaints with the Family Educational Rights and Privacy Act Office, Department of Education, Washington, D.C. 20201, concerning the alleged failures of the North Carolina School of the Arts to comply with the Act.

Revisions and clarifications of this policy will be published as experience with the law and institutional policy warrants.

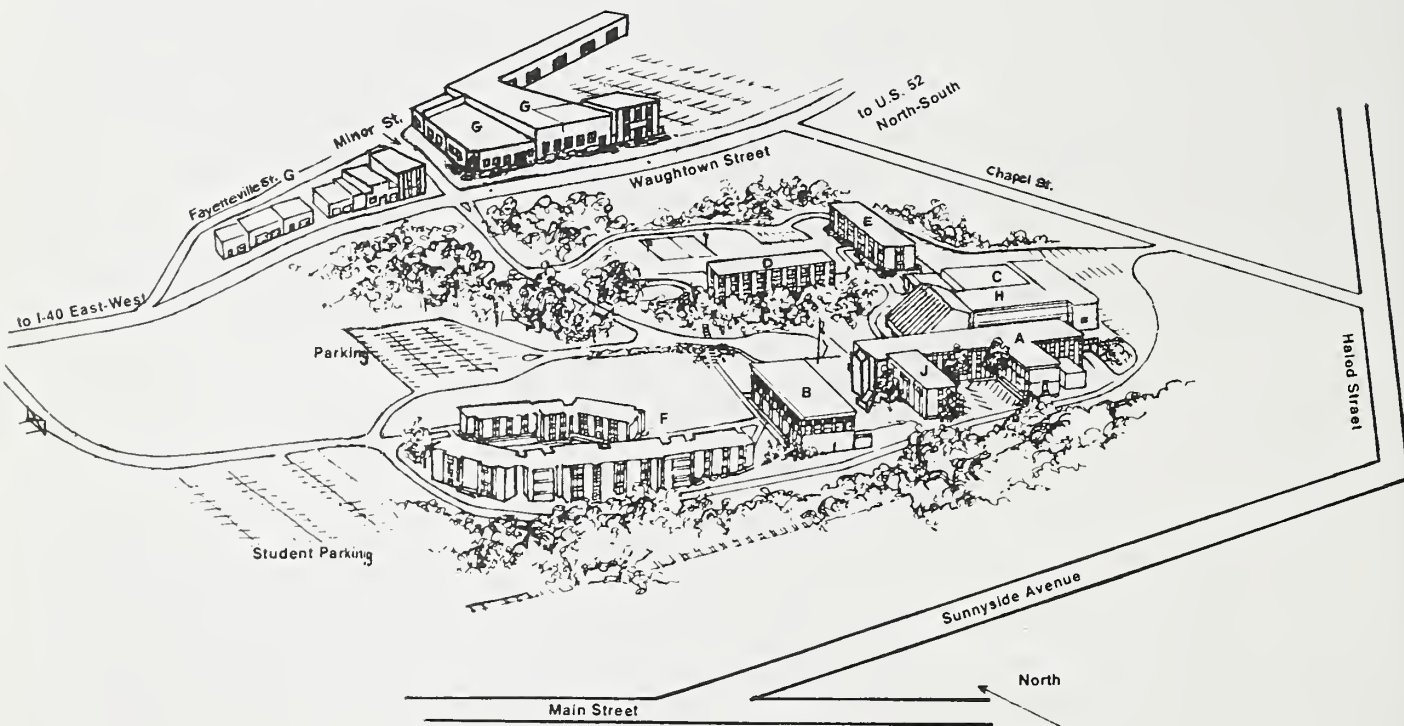
Records of progress are kept by this institution on veteran and non-veteran students alike. Progress records are furnished the students, veterans and non-veterans alike, at the end of each scheduled school term.

## PHOTO CREDITS

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# CAMPUS MAP

- A Classroom Building
- B Student Commons
- C Agnes de Mille Theatre and Dance Classrooms
- D Moore Dormitory
- E Sanford Dormitory
- F College Dormitories
- G Design and Production Shops
- H Administration
- I Workplace
- J Crawford Hall





# APPLICATION REQUEST

mail to:  
Dirk Dawson, Director of Admissions  
North Carolina School of the Arts  
P.O. Box 12189, 200 Waughtown Street  
Winston-Salem, NC 27117-2189

## APPLICATION REQUEST APPLYING FOR SCHOOL YEAR 19\_\_\_\_

Please send me an application form for the following  
(check area for which you wish to apply)  
Check one only:

- ☐ MUSIC (7th Grade through College)  
☐ DANCE (7th Grade through College)  
☐ DRAMA (College only)  
☐ DESIGN & TECHNICAL PRODUCTION  
(Graduate Program)  
☐ DESIGN & TECHNICAL PRODUCTION  
(College only)  
☐ VISUAL ARTS (High School only)  
☐ SUMMER SCHOOL INFORMATION

Please indicate your current grade level \_\_\_\_\_

If you checked music, designate voice, composition, or your  
instrument.

\_\_\_\_\_

Name \_\_\_\_\_

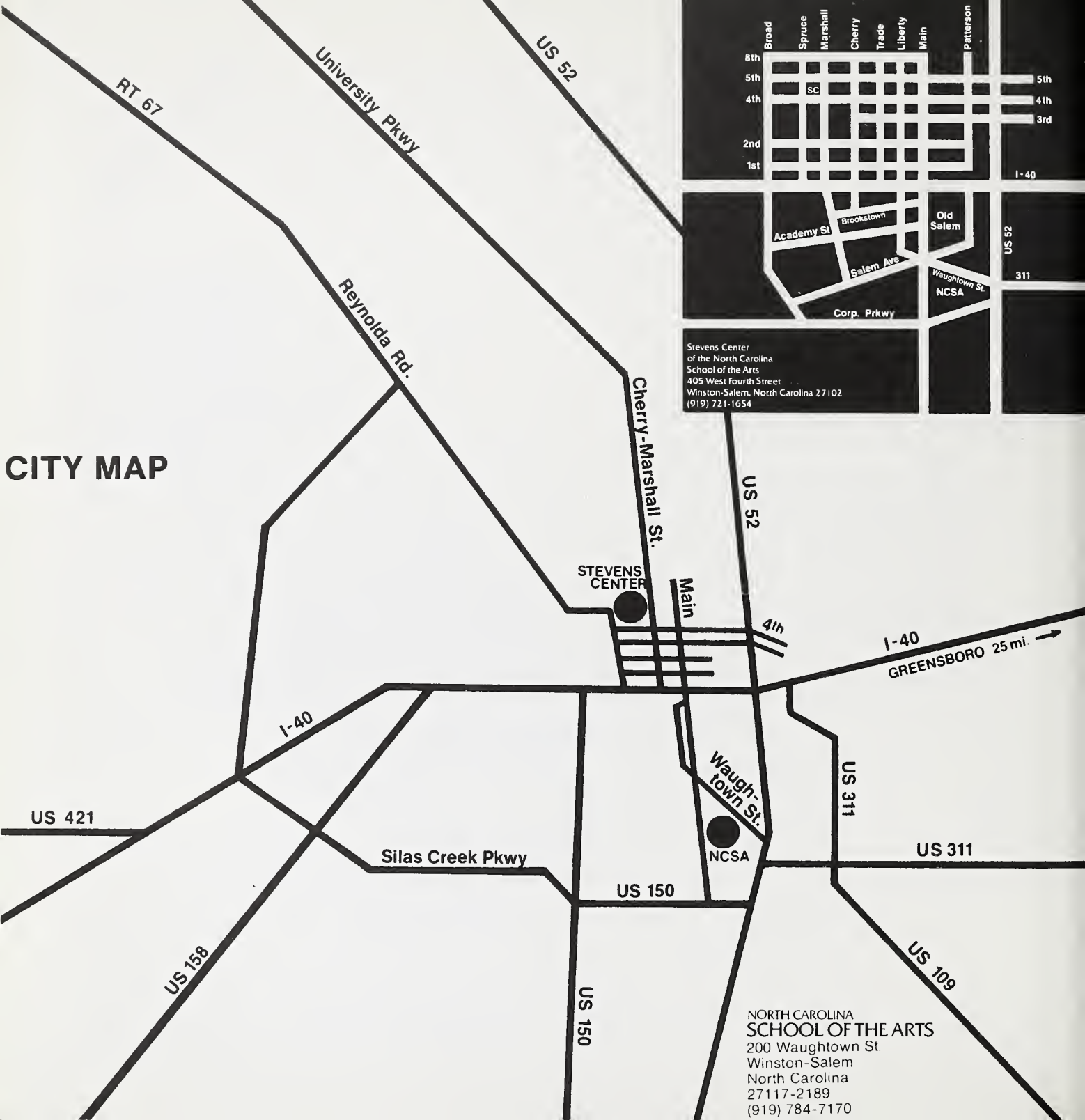
Address \_\_\_\_\_

\_\_\_\_\_ Zip Code \_\_\_\_\_

Telephone No. \_\_\_\_\_

Area Code

Number



# CITY MAP

Stevens Center  
of the North Carolina  
School of the Arts  
405 West Fourth Street  
Winston-Salem, North Carolina 27102  
(919) 721-1654

NORTH CAROLINA  
SCHOOL OF THE ARTS  
200 Waughtown St.  
Winston-Salem  
North Carolina  
27117-2189  
(919) 784-7170









13,000 copies of this public document were printed at a total cost of \$17,366.86 or \$1.33 per piece.

**NORTH CAROLINA  
SCHOOL OF THE ARTS**

200 Waughtown St.  
Winston-Salem  
North Carolina  
27117-2189

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